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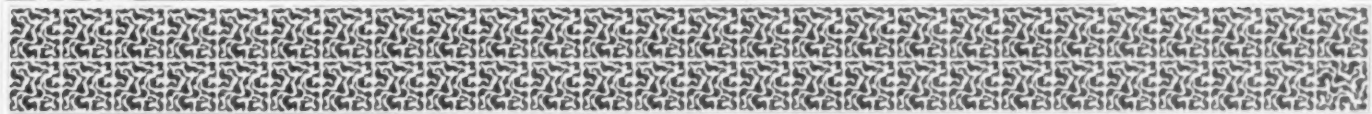
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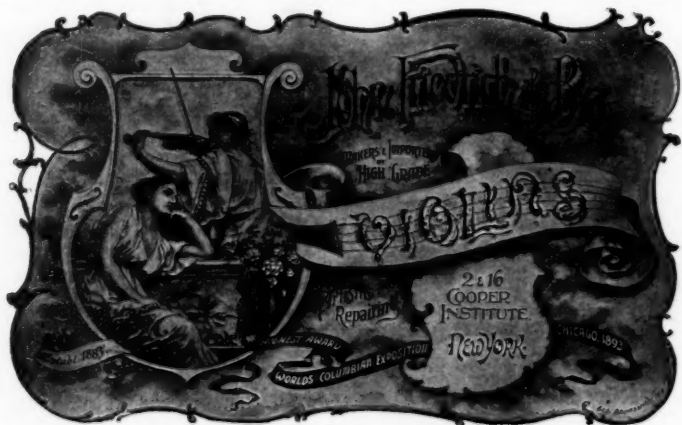
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BAYREUTH—AND OTHER THINGS.

BY JAMES HUNEKER.

BAYREUTH, AUGUST 19, 1901.



BAYREUTH would be a charming summer resort were it not for the Wagner theatre. The little town nestling in the heart of the Fichtel Mountains, Franconia, has changed little since I was here last. Some new trees have been planted in the Alexanderstrasse, and the old baker's shop near the station—you surely remember it!—has a new metal sign, which glances bravely in the sun. And there seems to be more dogs in town. There are more dogs in town. At night they foregather and howl parodies of the music heard during heated afternoons. This brings me back to my original contention—that Bayreuth would be a much more lovable place if there were no Wagner music or Wagnerians in it.

The place is overrun with tourists, mostly Germans, for the American, English and French contingent is no longer in the majority. The cheap cockney "trippers," the man and woman armed with Baedekers, have supplanted the distinguished company of ten and twenty years ago. No longer are celebrated composers and musicians to be met on the esplanade before the theatre; indeed a genuine celebrity is a rarity, eagerly viewed and sought after. In a word Bayreuth has become popular, and must pay the usual penalty of such popularity in being cheapened, vulgarized, and the objective point of Cook's excursionists. And I must confess that the Wagner family does nothing to improve matters. It rather encourages promiscuity, for that spells money—money, the present titular divinity of Wahnfried.

I have grown to love the pretty woods, roads and curious by-ways in this old Bavarian town. The "Burgerreuth" back of the Wagner theatre is as restful a place as one may find in Germany—that is during a performance below. The restaurants are as bad as ever, and Sammet's garden, with its eccentric proprietor—who blows the same crazy horn

—has lost its interest for me. As for the hotels they are simply impossible. Absurdly high prices, even for New York, horrible cooking and a general atmosphere of grabbing, extortion and impudence. The dream of cheap living in Germany has become a nightmare. No seaside or mountain hotel in America charges so high and gives so little in return as these places in Bayreuth and Hamburg. The little figure sold in the toy shops here of a boy and a gold piece symbolizes to the German imagination—at once naïve and commercial—the American abroad, who when squeezed drops his gold freely. Ah! how I admire the practical, æsthetic, sentimental German, who is business man in the morning, a weeping willow in the evening. He sits in gardens, drinking coffee, beer, wine, and smoking villainous tobacco; but what a picture of contentment he makes when of a calm afternoon he moves about in the landscape with a large family, wearing an air of condescension toward the universe and the stranger within his gates, who parts with his money for half its value. *Deutschland über alles!*—especially for the German.

The steamship Graf Waldersee, of the Hamburg-American line, reached Hamburg the day the real Graf von Waldersee returned from China. But the death of the Emperor's mother put a stop to all the festivities. Hamburg is a loyal city and mourned the dead, as well as the lost opportunity for a royal time. Despite the general gloom I found the place delightful. Even the coachmen glibly call it "the Venice of the North." It is. A more picturesque view than the Alster See, which meanders through the town, would be difficult to discover. For two and a half cents you can ride its placid surface, sprinkled with swans and fringed by villas. Here are gardens wherein noisy music and cheap beer may be had. I saw the harbor, and was impressed by its tremendous activities, its many shipbuilding industries. But the crowning joy of Hamburg is its Zoological Garden. There you can roam for days, seeing beasts, reptiles and birds that one never sees outside of the pages of a natural history. Fancy viewing live armadillos! Fancy the aspect of a genuine mandril, a living specimen of the cynocephalous, the sacred ape, with the purple beefsteak back and the bizarre markings on its snout—blue, white, red. It was akin to an opium dream, and it also evoked visions of Hamilcar's garden

when the legionaries feasted to the marmoreal displeasure of Salammbô. There, too, I witnessed the human actions of a pair of recently imported chimpanzees. After watching them over an hour nothing I saw later in Bayreuth surprised me. In the principal monkey house a little domestic comedy occurred that recalled a French love tale. A monster dog-faced baboon, the terror of the caged community, attempted to flirt with a small ape. But the jealous wife raised such a screeching and gave her husband such a wiggling that, dismayed, he sought refuge in a tree, where all the monkeys insulted him with perfect impunity and multitudinous cacklings—a dethroned king for the moment. Evidently humanity has not pre-empted all the minor vices.

In the Kunst Halle, a substantial building, I found a fairly good collection of paintings. Andreas Achenbach—the father of the late Max Alvary—was represented by several of his marines, and Hans Makart's big glowing canvas, "Entrance of Charles V. into Antwerp," has lost none of its original brilliancy. Gabriel Max, at one time a favorite of mine, was plentifully present. The best specimens were by English painters, Calcott, Calderon, Goodall, Cole, Collins, Creswick, Dyce, Thomas Faed, Luke Fildes, Colin Hunter, Landseer, Linnell, Sir John Millais, Daniel Maclise, Orchardson, William Clarkson Stanfield—a fine specimen—Val Prinsep, Turner—a scene on the Loire—and several others, whose names may be found in the catalogue. There is an Overbeck, a dreary composition, "Die Kunst im Dienste der Religion," and a Regnault, though not the Henri Regnault whose "Moorish Execution" is in the Luxembourg. Adolph Schreyer has one of his characteristic, dashing scenes of Wallachian military life. I once knew this Frankfort painter when he lived near Coutoure's country house at Villiers-le-Bel. He died only last year. A Bakhuizen marine attracts the eye because of its simple, noble painting of water. Claude Monet is there and Munkaczky also. Constant Troyon, Horace Vernet, Arnold Boecklin—a great genius—Kaulbach, Lenbach, Menzel, Verboekhoven, Segantini, Defregger and Meissonnier are all good specimens, and there is a well preserved Rembrandt. The sculpture did not impress me. I did not have time to visit the public library, with its 250,000 volumes, but I saw the Rathskeller, with its frescoes, the eleventh century cathedral, Altona, a big suburb of Hamburg; the new Gothic exchange and the enormous Roland statue of 1412. Hamburg is an expensive city, and the cooking is of high order—for Germany. It would not be tolerated in New York because of its oiliness. Even in its Delmonico—Pfordt's—the cuisine was not at all remarkable, though the prices were blistering ones.

I arrived in Bayreuth Sunday afternoon after a distressingly hot and dusty ride from Hamburg via Würzburg, in which latter place I found the beer decidedly inferior to August Lûchow's American paraphrase of the same. Indeed I don't mind confessing that beer in Germany is not what the American imagines it to be. It is dear if you drink real Pilsner, and the real Pilsner cannot be compared in flavor to the export variety. Besides, when

you get beer for breakfast, dinner, supper, even in the soup, it loses its raciness. With the wines, however, no fault can be found. Rhine wine is cheap and of excellent quality. Champagnes are to be avoided. There is an immense amount of drinking—the soft, rather enervating climate seems to demand a stimulant. Coffee here is chicory. Tea exists not—that is, strongly brewed. Another reason why wine and beer must be taken is the greasiness of the food. Fried beefsteaks, veal, potatoes, heavy pastry, all require dampening, and to do the German justice he and she dampen themselves all day long. After the theatre is closed the hungry, thirsty mobs descend in carriages upon the town like mosquitoes seeking victims. The amount of material stowed away until midnight is something astonishing. Music feeds not upon itself, despite what the poets say. It needs a very solid foundation of nourishment, especially Wagner's music.



I had barely time enough to hurry from the train to the theatre before the first signal of "Parsifal" was sounded. Of course there were no seats left—I inquired of Mr. von Gross at Feustel's—and, of course, I found an odd one for the gallery, much to the surprise of Willy von Sachs, who was attending the last series of the "Ring." This New York journalist, whose lines are now cast in pleasant places, travels over Europe seeking musical meat. I also saw Henry Holden Huss at a distance, seated beneath a tree of the sacred Bayreuth grove, reading his Wolzogen. In trying to reach him I met Mr. and Mrs. Herman Hans Wetzlar and Mr. and Mrs. Leo Schulz and so missed Mr. Huss, for the crowd was a large one. No matter what may be printed in American newspapers take my word for it that more Germans attended this season's festival than ever. As we hear as good, if not better, Wagner performances in New York city there is little need to visit this out of the way place, except for "Parsifal." This was the cast on August 11—Mr. Floersheim has probably told you of the initial performance:

Amfortas.....	Rudolf Berger
Titirel.....	Robert Blass
Gurnemanz.....	Paul Knüpfer
Parsifal.....	Ernest van Dyck
Klingsor.....	Hans Schütz
Kundry.....	Marie Wittich
Erster Gralsritter.....	Franz Josef Petter
Zweiter Gralsritter.....	Richard Könnecke
Erster Knappe.....	Fanchette Verhunk
Zweiter Knappe.....	Rosa Ethofer
Dritter Knappe.....	Willy Merkel
Vierter Knappe.....	Hans Breuer
Sechs Einzelsängerinnen.....	Sophie David
1. Gruppe.....	Emile Feuge-Gleiss
	Fanchette Verhunk
2. Gruppe.....	Josefine V. Artner
	Rosa Ethofer
	Maria Knüpfer
2 Chöre (Sopran und Alt), 24 Damen.	
Die Bruderschaft der Gralsritter, Jünglinge und Knaben.	

I shall speak of this music drama, which Dr. Muck conducted, at length next week, for I have just secured two seats for the performance of tomorrow (Tuesday, August 20), for which I paid Herr Forster, the bookseller, \$25, or 100 marks. Oh, no, there are no ticket speculators here! And the management becomes indignant if such a thing is suggested. Yet a bagful of tickets left London a

week ago bearing early dates—December, January, March. Mine are March 2 tickets, and are of a suspicious freshness, which points to the fact that they have been carefully stowed away until it was time to put on the thumb screws. Question Mr. Schulz-Curtius or Herr von Gross about these things, and they will look as blandly unconscious of them as the lovely clouds that always hover like a flock of white birds over the Fichtel Mountains.

However, I have the seats—and that is what I came here for—for "Parsifal." I care little for the "Ring" and less for "The Flying Dutchman." Yet I was condemned to hear both, for on Monday afternoon, "The Flying Dutchman," the 12th, tickets went begging. Not even the speculators could sell them. Doubtless you have read of the scenery and performance. Both were far from being noteworthy. Of the "tall" tales told of enormous outlay not one holds water after seeing the scenery. It was commonplace, like the performance. I give the cast as a matter of record:

Daland.....	Peter Heidkamp
Senta.....	Emmy Destinn
Erik.....	Ernst Kraus
Mary.....	E. Schumann-Heink
Der Steuermann.....	Franz Josef Petter
Der Holländer.....	Theodor Bertram

Schumann-Heink's Mary was the most interesting thing during a dull afternoon. The orchestra was not particularly remarkable, much muddied playing being noticeable in the brass. Mottl conducted with his accustomed authority.



The second series of the "Ring" included the following singers—a list which I print for history's sake, not because it is at all phenomenal. "Das Rheingold" was given Wednesday, August 14, with this cast:

Wotan.....	Anton van Rooy
Donner.....	Hans Schütz
Froh.....	Alois Burgstaller
Loge.....	Dr. Otto Briesemeister
Alberich.....	Fritz Friedrichs
Mime.....	Hans Breuer
Fasolt.....	Hans Keller
Fafner.....	Johannes Elmlblad
Fricka.....	Louise Reuss-Belce
Freia.....	Fanchette Verhunk
Erda.....	E. Schumann-Heink
Woglinde.....	Josefine v. Artner
Wellgunde.....	Sophie David
Flosshilde.....	Otilie Metzger

During the next three afternoons the order was as follows:

"DIE WALKÜRE"

Sigmund.....	Alois Burgstaller
Hunding.....	Peter Heidkamp
Wotan.....	Anton van Rooy
Sieglinde.....	Marie Wittich
Brünnhilde.....	Ellen Gulbranson
Fricka.....	Louise Reuss-Belce
Walküren: Josefine v. Artner, Sophie David, Rosa Ethofer, Anna Huber, Maria Knüpfer, Otilie Metzger, E. Schumann-Heink, Fanchette Verhunk.	

"SIEGFRIED"

Siegfried.....	Ernst Kraus
Mime.....	Hans Breuer
Der Wanderer.....	Anton van Rooy
Alberich.....	Fritz Friedrichs
Fafner.....	Johannes Elmlblad
Erda.....	E. Schumann-Heink
Brünnhilde.....	Ellen Gulbranson
Stimme des Waldvogels.....	Emilie Feuge-Gleiss

"GÖTTERDAEMERUNG"

Siegfried.....	Ernst Kraus
Gunther.....	Rudolf Berger
Hagen.....	Robert Blass
Alberich.....	Fritz Friedrichs
Brünnhilde.....	Ellen Gulbranson
Gutrune.....	Louise Reuss-Belce
Waltraute.....	E. Schumann-Heink
Nornen.....	Josefine v. Artner.
	Louise Reuss-Belce.
	E. Schumann-Heink.
Rheintöchter.....	Josefine v. Artner.
	Sophie David.
	Otilie Metzger.

Mannen und Frauen.

Again were the performances sold out, and again did I find simple, musical souls who were willing to part with their birthright for a mess of pottage, i. e., \$ \$ \$. Yankee-like, I was foolish enough to expect the worth of my money. But I did not get it, for Siegfried Wagner conducted, and when the *tempi* were not too fast—as in the prelude to "Rheingold"—they were too slow. Certainly few were correct. And there was throughout an absence of decision, briskness, poetry or dramatic effect. This was all the more surprising since Dr. Hans Richter—who never looked better in his life—and Felix Mottl had carefully rehearsed the orchestra. I certainly never heard a more commonplace version of the "Ring." Siegfried Wagner has not improved as a conductor. I heard him five years ago. He seems about the same. Perhaps his composing cramps his left arm. He looks more and more like Louis Blumenberg, the 'cellist, every day. As for the acting I can only quote what George Moore said to me—the author of "Evelyn Innes" came down here August 14—after the "Rheingold" performance: "Madame Wagner puts pins in the stage and expects her artists to move from one to the other, as if they were automatons."



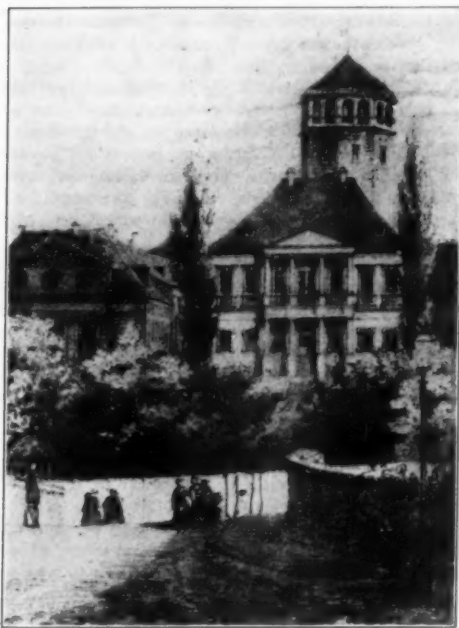
"Die Walküre" went better than "Siegfried" or "The Dusk of the Gods." Schumann-Heink as Erda and Waltraute was certainly at her best. Gulbranson's Brünnhilde still leaves me cold, as it did in 1896. Blass as Hagen is known to New York, as is Van Rooy's Wotan. This latter singer drives about Bayreuth in a neat road wagon, and many are the winks and nods, for in the matter of money spending he is said to outrival the efforts of Salvini and Tamagno.



Cosima Wagner is still a well preserved woman and dominates Bayreuth as of yore. Her hair is white, but there is fire in her eye, and her speech, so I am told, is very much to the point at rehearsals. While she is friendly with Mottl I fancy that Van Rooy is now the reigning favorite. The lady resembles much her esteemed father, the late Franz Liszt. An old and familiar cry resounds as the season nears its close. "We have lost money!" Hence there will be another Festspiel next season. Poor Wagner family! They must find it hard to keep the wolf from the door, with all the royalties flying in at the windows of Wahnfried. However, I have heard that Munich threatens, and next year there will be a gathering of the clans to determine the "Parsifal" question. Without "Parsifal" Bayreuth

is doomed; and "Parsifal" is the property of the world in 1913!

As I told you above I did not go to Sammet's, but to a private club garden of the Gesellschaft Harmonie. It is next door to Sammet's, is quieter



HARMONIE GARTEN.

and boasts of a better ordered and more varied cuisine. Here is a little picture of the garden. On the steps of the old *Schloss* are placed the tables. It is very romantic and very dyspeptic—not to mention winged things that fall from trees and the bees that buzz in your butter. (Butter is always extra.)

The proprietor, Herr Johann Streil, weighs about 300 pounds, and is as light as a feather duster and as oily as a suet pudding. He seems to bound from step to step, from table to table, soup in one hand, beer in another, while a heavenly smile plays about his face. His picture does not do him justice. It makes him too handsome, too thin. It was taken ten years ago. I begged for a contemporary view—but there were none. Possibly no camera could stand the strain. However, in the Fatherland fat is not fatal, as it is in America. I pass everywhere for a slim person, with aspirations toward a waist.

The fanfares blown before each performance and during the entr'actes are the same as in 1896, 1897, 1899 for the "Ring des Nibelungen," that is to say, before "Das Rheingold," the Donner motive; before the first and second acts of "Die Walküre," the Sword motive; before the third act, the Sword motive twice repeated. "Siegfried" employs the Siegfried horn call before the first act; the Sieg motive before the second, and the Siegfried motive before the third. "Götterdämmerung" begins with the Curse motive; before the second act, the Wedding call; before the third, the Walhalla motive. Like "Rheingold," "Der Fliegende Holländer" has but one call, for in Bayreuth the opera is given without a break. The Dutchman's motive in D minor is used. And this device of Wagner's, which was possibly suggested to him by the military calls of the garrisons, is as effective as ever.

And now for a short list of the visiting Americans. Mr. Floersheim probably told you of Patti, of Henry Wolfsohn, of Nikisch and many others. I shall begin with the Fremden-Liste, No. 20. It will not go much higher than forty this season. Mrs. and Miss Ethel Dubois, New York; Helen de Young, San Francisco; Mrs. and Miss Veur, San Francisco; Frau Leopold Kahn, with sons, Frankfurt; Miss Mary Potter, Miss Eva Shafter, Connecticut; Miss Elizabeth D. Lewis and niece, New York; Albert Stetheimer, New York; R. C. Walken, New York; Miss Romer, Newark; Miss MacCarty, Toledo, Ohio; Mrs. Elizabeth Shaw, Boston; Albert Jeffery, Boston; Mrs. and Miss Trust, Mrs. and Miss Jones, Baltimore; Annie C. Stebbins, Louise M. Stebbins, Springfield, Mass.; Mr. Bates, Frank Cramer, America; Marcius Simons, the American painter, now in Paris; Misses Krug and Cuno, St. Louis; Miss Elizabeth Sheldon, New York; Miss Mary E. Chaffee, New York; Fletcher Dexter, Boston; Mrs. Stone, Misses Stone, Saginaw, Mich.; Mrs. David R. McKee, with Mrs. W. McKee-Dunn, Washington, D. C.; Mr., Mrs. and Miss Hull, New York; Miss Stantor, Mrs. Merrill, Mrs. Bunce, New York; Mrs. E. S. Jenney, Miss Jenney, Syracuse; Mrs. Adams, Miss Adams, Chicago; Mrs. John Haron and Miss Laura Mauro, New York; Prof. G. Meyer, Urbana, Ill.; Dr. Swiggott, Philadelphia; Mr. and Mrs. Thomas, Chicago; Albert Lavignac, the French musical *littérateur*; Mrs. Lohbillier, with daughter, Boston; Dr. and Mrs. A. B. Bullock, Rome; Mrs. Elizabeth and Miss Clara Davison, Pittsburg; Mrs. J. B. McIntosh and daughter, New York; Miss Frances Hayward, Boston; Miss Wilde, New York; Frank Frick, Miss K. G. Frick, Baltimore; Miss Lürmann, Baltimore; Misses and Mr. Cohen, Savannah; H. Kawes, Mrs. J. B. Kawes, New York; Mr. and Mrs. Robert Shepherd, New York; Helen J. Bailey, Boston; Miss E. G. Ogden, Mrs. Eugene Schuyler, New York; Mary Keller, Pittsburg; Miss May Shephard and Miss Lelia A. Garvin, Cincinnati; José Vianna Da Motta, the Berlin pianist—once a visitor to America; Miss Sophy Stanton, Washington; Miss L. Derby, Boston; Lucien Warner, New York; Miss Antonie and Miss Richard, New York; B. J. Goddard, with Miss Goddard, America; Miss Tevis and Miss Bowie, San Francisco; Mrs. Miller, Mrs. Stefenheimer and Mrs. Dyer, New York; C. C. Puffer, sister and daughter, Rochester; Julius Lehmann, New York; Misses Julia C. and Eleanor R. Smith, America; Mr. and Mrs. Stule, Denver; Mrs. Pope and Misses Pope, Chicago; Mr. and Mrs. Duhme and Dr. Giles S. Mitchell, with Mrs. Mitchell, Cincinnati; the Count and Countess Melchior de Vogüe, of Paris—the Count is the well-known critic of Russian literature; Louise S. Wathington and cousin, Cincinnati; Horace E. Carpenter, with cousin, Bay City, Mich.; Madame Von Pauer, Misses Parsen, New York; Wm. A. Spies, New York; Prof. and Mrs. McN. Miller, Baltimore; Mrs. Mary G. Strong, New York; Robert Patterson, wife and daughter, Chicago; Mrs. Hollander, Baltimore; Mary E. Umstead, Pennsylvania; Mrs. George D. Rose, Mrs. Hartley D. Harper, Chicago; Misses Lymann, New York; Misses Peters, Berlin; Miss Adelaide Schoonhover, Madison, Wis.; Misses Bolland, St. Louis; Victor Baier and Miss Baier, New York; Mrs. Walter K. Stetheimer, Miss Stetheimer,

New York; Otto L. Fischer, Mrs. Wortly, Miss Peabody, New York; Miss Henshaw, Boston; Misses Coyle, Washington; Misses Worthington, Cincinnati; Misses and Mr. Woolsey, Berlin; Mrs. John Newton-Ewell, New York; Mary M. Jackson, Utica; Miss Fellowes, Miss Cously, New York; Miss Louise C. Dunn, Maine; Miss Mary Winston, Minnesota; Miss R. M. Caft, Boston; Miss Wilkins, Miss E. G. Murflay, Boston; Theodore Bohlmann and Mrs. Bohlmann, the pianist and composer, of Cincinnati; Misses Ruth C. Willis, Massachusetts; Davis Bergen, New York; Cleofanto Campanini, brother of the dead tenor Campanini, now conductor at Madrid; Mrs. J. M. Rose, New Jersey; Mrs. E. Rose, Miss Hoan, Philadelphia; Mary E. Sumner, Omaha; Hazard Dickson, Arthur G. Dickson, Philadelphia; Anna Miller-Wood, Boston; Miss Mabel Buttere, Boston; Max Ibach and Mrs. Ibach, piano manufacturer, Barmen; Mary L. Davison, New York; Misses Shoyer, Pittsburg; Misses Edith and Winifred Holt, New York; Mr. and Mrs. Gibson, Buffalo; Mr. and Mrs. Williams, New York; Mrs. Henry S. Word, America; Mrs. W. H. Haile, America; Eugenie Spadonie, New York; Miss Stiger, New York; Mrs. John J. Beggs and daughter, New York; Mrs. Westley Tucker, Mrs. Howard Ridgely, Baltimore; Miss Sivington, Misses Cross, New York; Mrs. Strauss and sister, America; Mrs. G. Shirmer, Berlin; Miss Maude Gonne—the Irish "Joan of Arc"; Miss Ihrmas, Boston; Miss Corliss, Illinois; Jean Delmas, the well-known basso of the Paris Opéra; Miss Newhouse, Mrs. Langfeld, New York; Mr. and Mrs. Bigelow, with Miss Dorothea Bigelow, Boston; Louis J. Blok, Chicago; Rev. Dr. and Mrs. Thurber, the American pastor, of Paris; Herbert N.



THIS IS JOHANN.

Fisher, New Haven; Mr. and Mrs. Charles H. Steinway, New York; James J. Boyd, Boston; Frederic S. Law, Philadelphia; Oscar Beringer, the London pianist; Miss Jeannette Jones and Miss Maria L. Chandler, New York; Arthur Smith, New York; Dr. Jos. Lähly, New York; Mary Norres Berry, St. Louis; Francis Riot and wife, music director, Honolulu, America; Miss Very, New York;

Jennie B. Sherzer, Misses Stryker, Miss Loehr, Franklin, Ohio; Misses Porton, Mrs. Steile, Denver; Frau Levi, widow of the late famous conductor; Susan Strong, London; Victor and Mrs. Ompeteda, the talented novelist of Wiesbaden; Misses Adams, New York; Miss Ruth Sallinger, Oakland, Cal.; Rowland Hazard, America; Ernestine Goodman, Philadelphia; Miss Kate Boyce, New York; Kirke L. Cowdry, Oberlin, Ohio; Mrs. C. C. Pearson, Miss Steams, Boston; Eloise Breese, New York; Arthur Seidl, the Munich author; Miss Alice Kauser, Benj. F. Kauser, New York; Mr. and Mrs. Hicks, America; Miss D. W. Rockhill, Washington; Joseph C. Hoppin, the archaeologist, America; Professor Cushman and wife, Boston; Mrs. S. P. S. Mitchell, Philadelphia; Misses Snowden and Randolph Snowden, Philadelphia; Chas. C. Parsons and wife, Miss N. M. Barker, Boston; William Warren Shaw, Philadelphia; Mrs. Edgar Hicks, Brooklyn, and D. B. Simon, Denver. There were others, too.

I also saw Willy Schütz, fair, fat and forty-five. He was in Bayreuth to hear "Götterdämmerung," which he intends producing in Paris next season. With him was his sister, Mme. Felia Litvinne, who sang at a reception in Wahnfried. Of the London music critics I only read the name of Vernon G. Blackburn, of the *Pall Mall Gazette*. John F. Runciman was too clever to leave Grez-sur-Loing, where he is spending his vacation, for the dust and heat of German travel. Basil Crump, the lecturer on Wagner; Schulz-Curtius Walcker, the architect, of Paris, and Hans von Wolzogen were also here. But I didn't begin to have as pleasant a time this season as five years ago, when, with Constantin Sternberg, Clarence Eddy and Otto Floersheim, we sat beneath the stars. Wilhelm Tappert, the Berlin critic and Wagnerite, has shaken the dust of Bayreuth forever from his critical shoes. So have many others of the old guard. The reasons for the defection are numerous, and yet a single one—Cosima Wagner!

I spoke for two minutes to Mr. and Mrs. Richard Burmeister, who were en route for America via Hamburg. They spent several pleasant weeks just outside of Bayreuth.

Night before last I was amazed by an excellent performance of Sousa's "Washington Post March" by a military band here. Otherwise one hears little save Wagner transcriptions played on odious, jangling, badly tuned pianos.

The grave of Wagner—"they buried him in the back yard like a cat," as Philip Hale wrote—is still an attraction for visitors. Wolfram, the Wagner servant, with the red nose and dangerous breath, still conducts the curious through the Hof-Garten to the back gate, and with many shakes of the head—"Gnädige Frau does not like to see people in the garden"—shows you the simple, broad slab which

covers the remains of a wonderful man. Jean Paul Richter remains under the big rock in the cemetery on the Erlangerstrasse, while hard by Liszt slumbers, his tomb covered by old wreaths and very few new ones. I saw one from Francis Korby, of London, and one from Susan Strong; also a silver wreath from a group of young Russian composers. To tell the truth the place looked neglected. Siegfried rules in Bayreuth now. His picture is in the centre of the postal cards, those of his father and grandfather being much smaller. But I don't think they need not worry about the future.

FROM MILAN.

MILAN, AUGUST 20, 1901.

AS regards music we are in the most quiet season of the year. Nearly all the theatres are closed. There are but a few open with operetta companies, and here and there a "music hall." My first article as correspondent of THE MUSICAL COURIER can hardly be therefore as interesting as I would have wished, for absolute lack of subject matter.

But if the theatres are dead to the public they are nevertheless full of life and bustle, in active preparation for the coming season.

Of the three most important theatres of Milan for musical representations, the first to open will be the Dal Verme, with a sufficiently attractive program, comprising "William Tell," of Rossini; "Poliuto," and other operas. Immediately following these there will be a second series at the Dal Verme, and the opening of the Lirico Internazionale, property of the publisher Sonzogno. At the former will be represented Puccini's last work, "Tosca," already given at the Scala last season, and this second edition of it promises to be more important than that of the Scala, as it will be interpreted by artists of very first standing. Besides this opera there will be given "Lohengrin" and "La Forza del Destino." At the Lirico they will open with "Luisa," of Charpentier, or "Zaza," of Leoncavallo, to be followed by others from the usual repertory of the publisher Sonzogno, with some novelties, such as "Chopin," by the Maestro Orefice, and "Adriana Lecouvreur," by Cilea.

During the Carnival we shall have three theatres open for musical representations, which for Milan is sufficiently remarkable.

First of all, naturally, will be the Scala, which would have been of considerable importance had Boito maintained his promise to give his "Nerone," so many years expected.

It is well known how three years ago the municipality, finding that the endowment to the Scala constituted a loss which the city could not afford, annulled it, and how a group of rich citizens formed a company, with a time limit of three years, for the carrying on of the theatre, during which time the municipality was to find the means of securing to the Scala a permanent continuance. These three years ended with the last season, and they were three years of glorious life for the Scala, as instead of being worked with a view to profit, every endeavor was directed toward rendering it a temple of art. But all this time nothing had been done by the municipality toward the maintenance of their promise.

The Duke Visconti di Modrone, the richest man in Milan, who was prime mover in the company and had spent so much money in it, told his friends that he would take on his own shoulders the whole cost of management if only Boito would give his "Nerone." It was then that Boito promised the representation of this work, which has been looked forward to for twenty years; and all Italy nourished the serious belief that at last they were about to add another "chef d'œuvre" to its glorious repertory. But it appears now that Boito, in consequence of this friend's entreaties, had promised to give his work only that this might induce the Duke Visconti di Modrone to undertake the contract; and, in fact, when all had been settled, Boito announced that he could not get his famous "Nerone" ready in time for the Carnival.

In place of this we are assured that we shall have the

"Germania" of Franchetti, author of "Asrael" and "Christoforo Colombo," for which there are also great expectations. With "Germania" they say we will have also the "Africana," "Walkiria," "Linda di Chamounix," "Ballo in Maschera" and "Hänsel und Gretel"; but nothing, we may say, has yet been decided, there being so much confusion in deciding what operas to give that it forebodes little good. And the principal reason of all this, to my mind, is to be found in the inefficient art management, composed of persons absolutely unfitted to the requirements of a theatre like the Scala. As you see, our next seasons at Milan promise to be really interesting, on account also of the artists who are already known to have arrived.

In the matter of novelties also we shall not have much to complain of, notwithstanding the excommunication pronounced by Mascagni and Leoncavallo against the city of Milan. THE MUSICAL COURIER, in its previous numbers, has frequently noticed the doings in Milan, both as regards the "Nerone" of Boito mentioned above and the interview with Mascagni and Leoncavallo, which occupied the mind of the press for so long a time.

Although rather late, I think it may not be altogether useless if I recall what passed. The Maestro Mascagni had himself interviewed by one of the *Messaggero di Roma* newspaper men and asserted untrue and impossible things. What Maestro Mascagni had said, coming to the knowledge of the public, the press took it up, and then Maestro Mascagni, while admitting the interview, claimed that things had been published which had never entered his mind, without, however, specifying which were true and which were not.

I, who know the interviewing member of the staff of the Roman paper, he being a friend of mine, am of opinion that what he has published cannot but be the truth; the Maestro Mascagni, hearing the public criticisms of what he in a weak moment had said, has sought to withdraw them, throwing the blame on the journalist.

Besides, what was said by Mascagni was published by THE MUSICAL COURIER even before it appeared in the Italian papers. In fact THE MUSICAL COURIER about three months ago (if I mistake not) stated that in Italy a rich gentleman, Commendatore Florio, was contemplating an advance of several millions for the purpose of combating the monopoly of Mr. Ricordi. Mascagni, on hearing the news of THE MUSICAL COURIER, added only that the young authors were all of them already agreed to write for the new company.

Thus, the idea of combating the Ricordi monopoly will find many persons who, like myself, are disposed to give it favorable consideration, but it is not by means of a company that this object is to be attained. Instead of the proposed millions, it is the intervention of the Government that is required, as a law approved by Parliament would at once put matters right, and so much the more now that by the death of Verdi the firm Ricordi loses the only artistic protection that Italy had the duty to respect.

And it was not by haphazard that I said the "millions" are useless; in fact the new company as soon as formed would find itself with several millions in hand, and with no opera to put on the stage. I may be told that Mascagni, Leoncavallo and Puccini are ready to give their future works, but I confess that such a reply would excite my mirth were it not for the discredit I should appear to throw on these masters' native soil. For, although Italy founds her hopes in her young modern authors, still she knows full well that they are mere "airy hopes," if we have the courage to glance over the last works of Mascagni, Puccini and Leoncavallo. And, taking the most optimistic views, we must admit that the new works which may be written for the new company, even allowing them to be true "chef d'œuvres," can hardly suffice, as Italy will not be satisfied with the repeated representations—and this for years—of only two or three operas.

Besides it is difficult to suppose that Ricordi will not tighten still more his hold by an even more rigid adherence to the methods which have made him feared, and up to now so strong. As happens now for the operas of the publisher Sonzogno, it will not be possible to put on the stage other operas than those of the repertory Ricordi, or of that of the new company; and it is possible to make a theatrical season with the sole choice of three or four operas of which the success is even doubtful?

They can have afterward, let us say, the operas from the repertory of Wagner, but this also offers a limited selection. The operas of Wagner are now tolerably in fashion, but they are looked upon as rather an "article of luxury," which the majority of Italians submit to and

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the others accept as a sort of fashionable duty without any real enjoyment of them. The operas of Wagner serve as the opening of a great theatrical season, and nothing more.

It is useless to disguise the fact that the richness of the Italian repertory is formed principally of the works of Verdi, Bellini, Donizetti, Rossini, completed by Ponchielli, Gounod, Boito, &c., and all this is the absolute property of Ricordi, who makes such use of it as may be his pleasure or even his caprice.

Of what use are these millions to a commercial company when the very article they want to offer to the public is unprocurable? What result has Sonzogno obtained from the sacrifice of his millions, and yet he had an excellent repertory of the best Italian and foreign composers? He may have made known some Italian masters, who but for him might have remained unknown, but he has only increased the tyranny of Ricordi.

How many works in the repertory of Sonzogno has he been obliged to keep on his shelves, or doom to slow or tedious life, while they might easily have figured in all the theatres? And why? Because of the poverty of Sonzogno's repertory! A theatrical manager who wishes to give a Sonzogno opera can only give in that season operas which belong to that same editor. He may seek from Ricordi some of his operas, and Ricordi might even accede to the request, although he has a perfect right to refuse it, but such condescension would be mere irony, because he would demand such a price for author's rights as to be in excess of anything the theatre could afford, reckoning its expenses and legitimate profit.

And Ricordi triumphs; he grants the use of the opera, but the manager is obliged to refuse it. More than this, the young authors (I do not speak of Mascagni, Puccini, &c.), who are anxious to get their works staged, apply to Ricordi with a view to his purchasing them, which he does if they show any particular merit, in order to keep them out of his rivals' hands, reserving to himself, however, the right of representing them when (and only when) it may please him to do so; and thus they remain on his shelves, gathering only dust that falls on them.

To how many works, some also well known, has not this lot befallen!

Ask Ricordi, for example, for the operas of Catalani, that unhappy composer who gave his whole soul and life to his music, and offer any price you like, he will refuse to let you have them. And why? Mystery! Secrets of his trade!

If the Italian press, instead of troubling itself oftentimes about puerile matters of no import, would only rise its voice a little, increasing its tone by degrees until it reached the ears of Parliament and of the Senate, how much good might it not do to the country and to art!

If the company that seeks to embark millions in the purchase of works that do not exist, or that are not to be bought, would only spend a little on a campaign in favor of the only article that Italy may still export, how much good might they not do!

But the principal harm, to my mind, derives from the fact that musical art is in the hands of those who, knowing its necessities and the remedies, have not the means of making them public; while the press, which has the means,

disbelieves in the necessity. There only remains for us to hope that as everything in Italy is, although slowly, in the course of progress, so also may music find its defenders, and rise again to a level with the times, in full vigor and adapted to modern aspirations.

In regard to the malediction of Leoncavallo, and his decision never more to submit his new works to the judgment of Milan, these are things that smack of the ridiculous. I do not say that Milanese opinion may not sometimes have a bias of partisanship, but between this and the belief that such opinion can have so great influence on the life of a new work as to destroy it or decree the measure of its success there is a wide difference; they are things which only those believe who are determined to believe so.

It is well known how in Italy every town holds to its own opinion, to such a point that one town will declare a success, where (and perhaps because) another has pronounced a contrary opinion.

Let Mascagni or Leoncavallo write another "Cavalleria Rusticana" or another "Pagliacci," and they will see that no Milan or other city will be able to deprive them of the merit they deserve.

Another important point in the interview had with Maestro Mascagni is that of his tournée in North America as conductor of orchestra.

According to what THE MUSICAL COURIER wrote some time ago, this tournée would appear only to exist in the imagination of Mascagni, or at least hardly to encourage the expectation of that profit and success which he promises himself; but I have not sufficient grounds for absolutely contradicting it, and must leave it therefore to THE MUSICAL COURIER to judge.

And so for the present I will close, with the intention, however, of returning to the subject on another occasion, should the opportunity occur.

F. ORLANDI.

MADAME THOMASON PLAYS IN THE ADIRONDACKS.—Mme. Berta Grosse-Thomason, the pianist, assisted the Beethoven Trio at a concert given on August 18 at the Ruessaumont, one of the finest hotels at Lake Placid. The program included two arrangements by W. E. Bassett, who is associated with Madame Thomason at her school for piano in Brooklyn. The Bassett arrangements were the "Dream Music," from Humperdinck's "Hänsel and Gretel," and Chaminade's "Pierrette." Mme. Thomason played as piano solos Liszt's transcriptions of the Romance to "The Evening Star," from "Tannhäuser," and Isolde's "Liebestod," from "Tristan and Isolde," accentuating the dramatic side with remarkable power.

FABRIS' REMAINS BURIED IN GREENWOOD.—George A. Fabris, who managed the last tour in this country of Mme. Sofia Scalchi, died last week at his home in Brooklyn and was buried in Greenwood Cemetery. He is survived by a widow and one child. Mr. Fabris was born in Dalmatia. Since he retired from operatic management he was associated with the banking firm of Frank Zotti & Co., 108 Greenwich street. The home of the widow is at 546 Forty-ninth street, South Brooklyn.

Musical . . . People.

Miss Neuhaus is giving a series of descriptive piano recitals at the Nahant Club and other New England places.

Miss Minnie C. Vesey, a Tennessee singer, has returned to her home at Nashville, after a three weeks' sojourn at Chautauqua.

Miss Florence Austin, a young and promising violinist, was among the recent arrivals from Europe. Miss Austin is a Minneapolis girl.

Albert von Toska, of Syracuse, N. Y., has been engaged to go on the road as orchestra leader of C. L. Sullivan's opera company.

Signor Valenza, harpist, and Signora Valenza, contralto, gave a concert on August 21, at the First Christian Church, Duluth, Minn.

A handsome prospectus has been issued for the year 1901-1902 by the Brazelton Conservatory of Music, at Ashland, Wis. Edgar A. Brazelton is the director.

Kirk Towns, a baritone singer of Sioux City, has returned with laurels won after two years' study in Berlin, Germany. He received a hearty Western welcome from his friends and neighbors.

The Cathedral choir of Leavenworth, Kan., under the direction of J. N. Joerger, resumed its Sunday duties on September 1. Members of the choir enjoyed a two months' vacation this summer.

The Year Book of the Denver Conservatory of Music shows surprising growth of the institution. Oliver B. Howells, as dean, and Mrs. Howells, as the director, are assisted by a competent faculty.

Miss Edna More, pianist; Miss Laura M. Wright, soprano; Raymond Taylor, pianist, and Mr. Seiferth, a violinist from the Leipzig Conservatory, gave a concert recently at the opera house at Deposit, N. Y.

Louis T. Chase, director of the Chase Conservatory of Music, at Columbus, Ga., has established a branch at Opelika, Ala. Miss Fannie Trawick, a graduate of the conservatory, will have charge of the new department.

Miss Eugenia Barker, of Denver, Col., who has appeared in opera, sang at a musicale on August 14, given at the home of Mr. and Mrs. T. Everard Williams, of North Denver. Miss Barker sang numbers from "Faust" and "Carmen."

A successful concert was given recently at the Congregational Church in Morrisville, Vt. Miss Lena Irish, organist; Mrs. Hiram Tracy Hanks, pianist; Mrs. G. M. Powers and Miss Ila Niles, vocalists, contributed the musical numbers.

Jaroslav de Zielinski and George Amesbury Gould are announced as new members of the faculty of Frank F. Shearer's School of Music, at Lockport, N. Y. Zielinski

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linski will have charge of the vocal department and Gould the violin department.

Musicians and musical people at Lowville, N. Y., are already discussing plans for holding another musical festival next May. The name of L. Harry West is mentioned as the probable conductor, he having served in that capacity last spring.

Three young men, Michael Deluca, Harry Deluca and Vincent Deluca, all brothers, sons of M. Deluca and members of the M. Deluca & Sons orchestra, of Chicago, have been giving concerts with good success at Wisconsin summer resorts.

The trustees of Waynesburg College, Waynesburg, Pa., elected as director of the Conservatory of Music Franklin Coleman Bush, of Chicago. Mr. Bush studied with W. C. Seeboeck (pupil of Rubinstein and Brahms) and Liszt's great pupil, Arthur Friedheim.

The Lakeside Club, of Ithaca, N. Y., gave a concert at Glenwood on August 20. An excellent program was contributed by Mrs. F. B. Atwater, soprano; Miss Ada Bostwick, soprano; Robert A. Bole, baritone; Miss Etta Mintz, contralto; C. E. Mott, tenor, and several instrumentalists.

Mrs. T. A. Whitworth, of Fargo, N. Dak., gave an organ recital at the Robert E. Lee Memorial Chapel, in Lexington, Va., August 1, and played selections from Wagner, Handel, Mendelssohn, Beethoven and Schubert. She was assisted by Mrs. S. B. Walker, soprano, and Miss Margaret Graham, contralto, of Lexington, and Mrs. Slicer, of Petersburg, Va.

Following are the names of those who volunteered at the concert given August 16 at the International Hotel, Niagara Falls, for the benefit of the Niagara Falls Memorial Hospital: Miss Ethel Perrine, soprano, of Rochester; Miss Gluck, violinist, of Buffalo; Miss March, soprano, of Syracuse; Albert K. Schneider, basso, of New York; Edward L. Seip, soloist of old Trinity Church, New York; Joseph R. Bolton, humorist, of New York; Miss Naist and Mr. Lautz as accompanists.

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ST. NICHOLAS GARDEN SEASON CLOSES.

WITHOUT exaggeration it may be stated that several thousand persons regretted the early closing of the Kaltenborn concerts at the St. Nicholas Garden this season. The license expired on August 31, and the management decided to end the season on that date. As has already been announced in the columns of THE MUSICAL COURIER, the concerts this summer have been successful. There has been an encouraging increase in the receipts over last year, and musically the concerts have been on a higher plane. The final concert on Saturday night attracted one of the largest audiences of the summer. Mr. Kaltenborn arranged an interesting program. He himself played one of the best numbers in his violin repertoire, "The Prize Song," from "Die Meistersinger." As conductor Mr. Kaltenborn appeared always to the best advantage in the stirring compositions by modern composers.

The vocal soloist of the closing concert, Mrs. Elizabeth Hazard, scored her usual success with the audience, showing particularly the purity of her soprano voice in the pianissimos. Mrs. Hazard sang in the first half of the concert Bartlett's "Sayonara," the Japanese term for "Farewell." As an encore by request, she sang, "The Suance River." In the second half of the concert Mrs. Hazard sang a group of songs by Albert Mildenberg, with the composer at the piano. Emile Levy accompanied for the other songs by Bartlett and Foster. The Mildenberg songs, "Violets," "The Ivy Leaf" and "Night Song," were well received, and the usual encore was demanded. For this Mrs. Hazard repeated "The Ivy Leaf," which, by the way, is still in manuscript, and which the composer has dedicated to her. Saturday evening was Mrs. Hazard's fifth appearance at the St. Nicholas concerts this season, she having sung at the opening as well as at the closing concerts, and three other times.

Leopold Winkler, the other soloist at the closing concert, appeared for the seventh time this summer. He played the Liszt E flat Concerto in masterly style, and as an extra number a Staccato Study by Rubinstein, to the delight of those who admire technical finish.

Another pleasing feature of the closing concert was the playing by the Kaltenborn String Quartet. By request, Mr. Kaltenborn and his associates played the pathetic and strongly moving Tchaikowsky Andante Cantabile, and the characteristic "Shepherd Dance," by Edward German. At the Wagner festival nights last Wednesday and Thursday Miss Mary Mansfield and Mrs. Dora Phillips repeated their former success. Both of these artists were heard at the festival given the first week in August, and their numbers last week were the same as at the earlier engagement. Mrs. Phillips sang Senta's ballad from "The Flying Dutchman." Miss Mansfield sang two nights. Her number on Wednesday evening was "Dich theure Halle," from "Tannhäuser," and on Thursday evening she sang Isolde's "Liebestod" with surprising dramatic power and musical understanding.

The Kaltenborn benefit last Tuesday (August 27) night attracted another record breaking house. For this occasion the stage was handsomely adorned with rare plants sent down from Morris Heights by Mr. and Mrs. Henry

G. Hilton, who have been regular patrons of the concerts this summer. All of the soloists at the benefit concert were received with enthusiasm. The venerable Edward Mollenhauer played his own Violin Fantaisie. By request Leopold Winkler played "The Hungarian Fantaisie," by Liszt. Mrs. Mildred Hirschberg sang songs by Goring Thomas and Massenet, and the Kaltenborn Quartet was heard in the selections played at the closing concert.

MADAME MAIGILLE AT CAPE MAY.—Mme. Helene Maigille, the dramatic soprano and teacher, is a guest at the Chalfonte, Cape May.

CARL VENTH.—Carl Venth, the well-known teacher of the violin, has secured the spacious and most conveniently situated house No. 14 Seventh avenue, Brooklyn, for his violin school. The unusually large and commodious parlors will afford ample seating capacity for the parents and friends of the students who attend the monthly musicales, at which selections of the best music of both the old and modern masters will be rendered by the pupils.

The branches taught at the school are violin, 'cello, piano, organ, voice culture, harmony, counterpoint and composition. Lesson hours are being assigned now.

LEONORA JACKSON AT BAR HARBOR.—Leonora Jackson, the distinguished violinist, is now at Bar Harbor, Me. After a sojourn with friends early in the summer on the New Jersey coast, the young artist went to New Hampshire, and through her thoughtfulness and generosity \$300 was raised for the benefit of the Boston Floating Hospital at the recital which she gave at the Hotel Wentworth, at New Castle, N. H. Later Miss Jackson will go to the White Mountains for a final rest before opening her tournee with Harry J. Fellows, tenor, and William Bauer, pianist, as assisting artists. Miss Jackson will visit again this winter all parts of the United States, including the far South and Pacific Coast, and from bookings already made her managers predict a season even more brilliant than the past one with its record of 161 concerts.

HERR KAPELMEISTER ADOLF GOETTMANN (Berlin, W., Buelowstr. 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone appeared with very good success in concert and in church, will reopen his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, after his return from Marburg, where, upon invitation of the university authorities of that town, he is holding lectures upon the subject of "Education of the Vocal Organ and Speaking Tone Production."

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, August 31, 1901.

ARTHUR DUNHAM, concert organist, who has been in France studying with Widor, writes to the Hamlin Company enthusiastic accounts of the artistic characteristics and far reaching influence of that great European composer of organ music.

To be impressed by Widor's personality it is necessary for the American student to visit France. But to recognize his genius it is needful only to study the beautiful creations and marvelous musical imaginings of his organ symphonies.

Samuel Warren, of New York, was once looking over a miscellaneous collection of music belonging to one of his pupils. "What," he said, "bind Widor in the same volume with this other composer, whose works are so inferior!"

Perhaps you will be wondering who the "other composer" may have been. He is popular, but not noted. So, of course, it was not Guilmant. The works of the unnamed composer in question are apt to begin with what may best be described as a splurge. Then there comes a violin-like melody for the right hand, accompanied in pianistic style by the accommodating left hand, and later is heard the ponderous finale, "choir," "great" and "swell" combining in questionable accord.

The American Conservatory has just issued its new catalogue, which is attractive in appearance and valuable in contents. At this school of musical and dramatic art the plan of education is of a most advanced and comprehensive description, being so arranged as to meet the individual requirements of its many students. Instruction is given by a carefully selected faculty, comprising about sixty teachers, a number of whom are persons of national reputation. New and important additions to this enthusiastic and skillful force of instructors have recently been made. The director, John J. Hattstaedt, who, with his family, has been traveling in Europe this summer, will return on September 3, in time to preside at the opening of the school's season. During his absence the conservatory's apartments in Kimball Hall have been in the hands of the decorators, who have done their work effectively. The fall term begins on Monday, September 9.

"Comrades," a comedy in three acts, will be presented by the Auditorium Conservatory's School of Acting on September 19.

An important addition to the Auditorium Conservatory's faculty is Julius Herner, whose ability as a cello instructor is widely indorsed.

Herman L. Walker, of the above conservatory's vocal department, arrives in Chicago this week from Boston, and Miss Beatrix Peixotto, another vocal instructor at the same institution, will return from Lake Geneva, Wis., on September 1. Other teachers who resume duties this week are Philip A. Laffey, Elsbeth Korner, Adele Wooster and Myrtle Moss Mericle. John Lane O'Connor, of the dramatic department, recently visited Los Angeles, Cal.

Miss Mary M. Shedd, of this city, has recently delivered lectures on "The American Method of Singing" at the University of Chicago, before the Woman's Club, La Grange, Ill., and at Waukegan, Ill., several of her pupils being present to illustrate her ideas. At her studio in the Auditorium Building Miss Shedd is teaching a very large class of pupils, and she has accepted a number of important engagements to give lectures on "The American Method of Singing." Further accounts of the ex-

tensive work which she is accomplishing will be found in future issues of THE MUSICAL COURIER.

Charles R. Baker's new circular, announcing the artists whom he will present to the public during the season 1901-1902, is comprehensive and interesting, being characteristic of the artistic progress which is making itself felt in the West. It is attractively designed, portraits of the following artists gracing its pages: William H. Sherwood, Esther Feé, Electa Gifford, Bruno Steindel, Mabelle Crawford, Leone Langdon Key, Glenn Hall, Clara Murray and Sidney Lloyd Wrightson. Evidently Mr. Baker is not indifferent to the influence of arts other than music, for literary quotations embellish this welcome publication, which may be had for the asking.

Miss Mabelle Crawford, contralto, has returned from Bay View, Mich., and her manager states that she will have a busy season, her services being in demand, especially for oratorio performances.

Glenn Hall, the tenor, has been engaged for several October appearances in Colorado. Mr. Hall will sing in Denver on October 17.

William H. Sherwood returns from Chautauqua, N. Y., to Chicago on September 9. He will then resume teaching in this city, his classes in piano interpretation beginning on September 12. Mr. Sherwood has been engaged to appear at concerts which will be given at Boone and Cresco, Ia. He will visit these places on his way to Texas and the Southwest in November.

Mrs. Arthur Middleton Barnhart, pianist, of this city, is to be congratulated upon the enthusiasm which her playing aroused this summer at the Chautauqua (N. Y.) Assembly. Mrs. Barnhart is one of William H. Sherwood's most talented pupils. Last year she made a successful public appearance in Paris, France.

Another Chicagoan whose work was thoroughly appreciated this season at Chautauqua is Prof. S. H. Clark, who gave three series of "Interpretative Recitals" on "Poetry as a Fine Art."

To the list of pianists who appeared successfully in America last season the name of Mary Wood Chase, of this city, unquestionably belongs. Miss Chase is now successfully managing her own engagements, and her prospects, both as concert pianist and instructor, are exceedingly gratifying. Like many another eminent Chicago musician, she has wisely selected for the scene of her activity a studio in the Fine Arts Building.

While this is an age of "specialties," versatility still claims recognition. Possessed of more than one natural gift

is Carrie Woods Bush, of the Fine Arts Building. Miss Bush is a writer of ability and a competent musician.

Mrs. Luella Clark Emery, pianist and accompanist, appeared successfully this summer at Chautauqua, Spirit Lake, Ia., and also at the Marinette (Wis.) Chautauqua.

Mr. and Mrs. Howard Wells have just returned from a summer vacation spent at Lake Beulah, Wis. Mr. Wells is greeted by numerous recital engagements, and he has a large class of pupils awaiting him at the American Conservatory. Mrs. Wells likewise has many pupils, and her professional duties have increased to such an extent that she is about to occupy a more commodious studio in the Fine Arts Building.

For the past two seasons Maurice Aronson has instructed a class of pupils at Freeport, Ill., on Wednesday of each week, and his efforts have met with such excellent results that he will resume teaching there on September 4. In Freeport this musician is highly esteemed, his influence having been beneficial.

Miss Electa Gifford has been secured by the Boston Symphony Orchestra for concerts on December 20 and 21. This gifted soprano was recently offered by New York managers a fifteen weeks' engagement as the principal member of a prominent concert company, but she was obliged to decline this proposition, owing to the engagements which have been arranged by her present manager.

Chicago musicians will regretfully learn the sad news, which reached this city yesterday, when a personal letter was received stating that Frederick Archer, the well-known Pittsburg organist, is very seriously ill at his summer home in New Hampshire.

Mrs. George A. Coe, pianist and musical lecturer, of Evanston, Ill., has been spending the summer vacation at Alameda, Cal.

A sumptuous revival of George H. Booker's poetic tragedy, "Francesca da Rimini," is being presented at the Grand Opera House, in this city, by Otis Skinner and his company. The latter includes Aubrey Boucicault, William Norris, Frederick von Rensselaer, Walter Lewis and Marcia Van Dresser.

Next week several changes will be made in the "King Dodo" cast at Studebaker Hall, Fine Arts Building, William Pruette being succeeded by Edward A. Clarke and Maude Odell by Greta Risley, while Miro Delamotta, the original Pedro, will again assume the leading tenor role. The fifteenth week will be inaugurated on Monday night, September 2, when the 115th consecutive performance will take place.

Musicians in this city deplore the sudden and tragic death on August 21 of Miss Pearl M. Ball, an exceptionally talented young Western composer, whose works, including the "Dance of the Dryads," won popularity and praise. Miss Ball was also a pianist of ability. The pallbearers at her funeral yesterday are all prominent in musical circles, their names being Henry W. Newton, Claude A. Cunningham, Edward C. Rowdon, Elmer Depue and Charles R. Baker.

The Pittsburg Orchestra's manager, George H. Wilson, will arrive in this city to-morrow, his purpose being to confer with Charles R. Baker regarding the Western tour of that organization, which will probably visit Chicago, Minneapolis, Omaha and Lincoln.

For some weeks to come the Chicago concert season of 1901-1902 will be a thing of the future.

SOUSA IN LONDON.—Sousa's first concert in London will be on October 30 in Albert Hall. An enormous attendance is expected.

ST. LOUIS ADVERTISEMENTS.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET.
BOSTON, August 31, 1901.

MME. ETTA EDWARDS is again in Boston after a most delightful trip abroad. She spent the greater part of her time at the American National Institute, near Paris, which is under the supervision of Miss Smedley and Count von Daur. Madame Edwards met nearly all the prominent French composers, attended many receptions and teas, interviewed publishers, in fact devoted her stay in Paris to the subject of music—new compositions, for even the social side was arranged with a view to her meeting prominent musical people of the Paris world. Owing to exceptional opportunities, Madame Edwards has brought home a rare selection of music, comprising the best of the modern as well as the older schools of France, Italy, England and Russia, so that those of her students who desire to study repertory will have a remarkable opportunity. A week spent in London was given up to music publishers and concerts, of which there was an unusual quantity, it being just in the height of the season. Madame Edwards having lived in Paris for some time and made yearly trips since her return to settle permanently in Boston, she has a large circle of friends and acquaintances in that city. She is always studying for the best to impart to her pupils, and her success as a teacher is thoroughly well established. The concert given by eleven of her pupils last spring was one of the most noteworthy ever given in this city.

Madame Edwards will open her studio in the Steinert Building the coming week, a large number of engagements having already been made.

The Faelten Pianoforte School is now in the process of removing to its new building, where it will be settled and established early in the coming week. The school opens about the middle of September.

Very few of the teachers have returned to the city as yet, but on Tuesday it is expected there will be a large number at their studios after the Monday holiday.

Before leaving Cohasset Miss Aagot Lunde and her sister, Mrs. Sigrid Lunde-Souther, gave a concert which was largely attended by all the society people of that

place. The concert was under the patronage of Mrs. T. B. Williams, who received many expressions of appreciation from the delighted audience. The *Boston Globe* of the 18th says: "Those who were present at the recital could not but have been impressed by the personality of these two sisters. Differing remotely in their personal attributes, a difference that was accentuated by their individual dress, the infectious rippling exuberance of the Norwegian folksong as sung by Miss Lunde was rivaled by the deliciously sympathetic rendering of Tosti's 'Ninon' by Mrs. Souther. Nor by this is it meant to contrast the vocal performance of either, for on the one hand the plaintive, weird little melody of Nevin's 'Rosary' won for Miss Lunde unstinted applause, while the airy Japanese love song of Clayton Johns, as given by Mrs. Souther, was equally well received."

Miss Lunde has returned to her apartment at Trinity Court.

A letter from Adah Campbell Hussey, dated Kingussie, Scotland, announces her return early in September. Miss Hussey made a two weeks' tour through England when first arriving there, then went to London, where she studied with Georg Henschel until his departure for the country after the close of the London season. Her work with him has been close and constant, and among the works studied are Bach's "Passion of St. Matthew," Bruch's "Odysseus," "Samson and Delilah," &c. While in London Miss Hussey sang at Sir Alma Tadema's, Mr. Henschel playing her accompaniments. At the last musical given by the Henschels before leaving London, the "Liederspiel," by Mr. Henschel, was sung, Miss Henschel, soprano; Miss Hussey, contralto; Mr. Lewandowski, tenor, and Haydn Bailey, bass; Mr. Henschel at the piano. At Kingussie Miss Hussey sang at a concert early in August and was to appear again on the 28th.

While in London Miss Hussey entertained at dinner a party of Bostonians, Norman McLeod, Arthur Beresford, Miss Janet Spencer, Miss Pauline Woltman and Miss Anna Lohbiller.

Mme. Etta Edwards was also entertained at dinner by Miss Hussey. After a visit to Edinburgh and Glasgow Miss Hussey will sail for home.

Miss Pauline Cushing, pupil of Mme. Etta Edwards, has been elected to take charge of the department of vocal music at Wesleyan Academy, Wilbraham, Mass. Miss Cushing was graduated from this institution in 1891, she receiving the first honor for scholarship.

Emil Paur, formerly conductor of the Boston Symphony Orchestra, will give four orchestral concerts in Symphony Hall the coming season, between November and April. He will conduct his own symphony orchestra of seventy musicians, who will devote the entire winter to a series of concerts in New York and various parts of the

country. Original and novel programs, made up in part of works rarely heard in Boston, will be an element of the greatest interest. At these concerts Madame Nordica will be heard for the only time, and Fritz Kreisler for the first time with orchestra. Other soloists are to be the new pianist, Zeldenrust; Arthur Hochmann, the brilliant baritone; Sydney Biden and Emil Fischer, besides artists to be announced later.

GENIUS IS SOMETIMES BLIND.—It is a fact, which is recognized by physiologists and others, that the deprivation of one sense renders the other senses preternaturally acute. There have been famous blind musicians—pianists, singers and violinists; of the latter, however, only a few. Every blind violinist either plays in tune all the time or out of tune all the time. His intonation is habitually true or false. If a blind violinist possess talent for music, and his ear has been trained carefully, he will not play out of tune; he simply cannot.

The most notable example illustrating this principle is William Worth Bailey, a young man of twenty-two, who was born blind. Notwithstanding the deprivation of one of the most important of his senses, he has become a master violinist. He has achieved the stupendous task of memorizing some seventy-five of the standard works for the violin.

Although a native, young Bailey has never been heard in the United States. He will make his first tour next season under the management of Robert E. Johnston, who has conducted the tours of many of the violinists who have visited this country within the past decade.

NATIONAL INSTITUTE OF MUSIC.—This institution, of which William M. Semmacher is the director, will resume operations next Monday, when the fall session will begin. During the summer Mr. Semmacher has resided at Rockaway Park, and has taught a few of his most advanced pupils. So well pleased is Mr. Semmacher with this summer resort that he has bought several lots, upon which he will build a large residence. It is Mr. Semmacher's purpose to conduct a summer school of music at Rockaway Park, beginning about June 1 of next year.

Ernst Bauer, chief of the violin department of the National Institute of Music, who has been abroad since last June, will return to New York September 25.

HATTIE SCHOLDER IN DEMAND.—Samuel Eppinger is receiving from all parts of the country inquiries about his remarkable young pupil, Hattie Scholder, and already he has made some important bookings. It is likely that Miss Scholder will make an extended tour this season, playing in most of the cities in the East, South and West. Negotiations are now under way which will doubtless result in her appearing in connection with the symphony orchestras in New York, Boston, Pittsburgh, Cincinnati and Chicago. The indications are that little Miss Scholder will be known from ocean to ocean before the coming season ends.

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EUROPEAN NOTES.

The Paris *Figaro* has published a series of the mottoes of celebrated artists. Calvé's is "Mieux vaut briser son cœur que le former," while Nevada piously displays "J'ai foi." Max Bouvet writes "Bien faire et laisser dire," while Louise Theo rejoices in "Toujours la même," and Mathilde de Capronne is content with "My will be done." She must be a terror to her managers.

The Philharmonic Society of Laibach, founded in 1702, at present under the direction of Josef Zöhrer, begins next season with a festival to celebrate the 200th anniversary of its establishment. An interesting prologue is promised, but not yet published.

A new music paper appears in Hamburg. It is called *The Zither*, and hopes to be the organ of all the zither societies in Germany. In a leading article it says that good temper is the characteristic of all zither players, and recommends for its preservation a special brand of cigars, which will elevate the "stimmung" and strengthen the mind.

Emil Sauer as director of the piano school branch of the Vienna Conservatory will receive a salary of 14,000 crowns and the title of Imperial Royal Professor, while the other teachers receive their professional title from the conservatory simply. The appointment of Emil Sauer caused the resignation of the piano professors named in our Berlin letter last week, and their example has been followed by Jos. Hellmesberger and Stage Manager Stoll.

Julius Stockhausen, an old pupil of Manuel Garcia, lately celebrated his seventy-fifth birthday. His friends presented him with a gold medal, and Garcia, who is now nearing his century, warmly congratulated him.

Otto Schelper, of the Leipzig Opera, has celebrated the fortieth year of his public appearance, and the twenty-fifth of his engagement at Leipzig. In addition to crowns of laurels he received the more sensible and substantial present

of 70,000 marks from the subscribers and patrons of the opera house.

The Leipzig Theatre will give next season a one act opera (unpublished) entitled "The Shade of Werther," by A. Randegger. It has just produced with success an operetta, "The Débutante," by A. Zamara.

Felia Litvinne is engaged for four months at the Monnaie of Brussels, to sing in "Tristan," "Walküre," "Lohengrin," "Tannhäuser" and "Götterdämmerung." In April she will sing in the last named piece at Paris.

Berlin in the coming season will have two new organizations devoted to symphonic music. Richard Strauss, with an orchestra of 100 members, will give a series of concerts, consisting exclusively of modern music, and mainly of unpublished works. In the series will be presented in chronological order all the symphonic works of Franz Liszt. The other enterprise, by Herr Einödshofer, will offer a series of programs devoted to "easy, amusing and piquant" music. It seems like a resuscitated Bilse.

A short time ago lovers of singing at Moscow were thrown into a state of great excitement, having heard that a songstress like Adelina Patti had been discovered among the laundresses of the ancient Muscovite capital. It turned out that the individual in question did really possess a marvelously sweet voice, but her chances of rivaling the great artist had disappeared. She is already thirty-five years of age, so that she is too old to have her voice trained. Still, she might have proved an excellent singer for the chorus, and a rich patron was ready to send her to the conservatoire, and meanwhile to endow her with a sufficient income. Unhappily all these plans were frustrated by the lady's spouse, who stubbornly asserted that a woman who went to the conservatoire was of no use for ever afterward. The husband was obdurate and refused to yield, and so the world will hear nothing more of this diva of the blanchisseuses.

It is stated that Mendelssohn's "Wedding March" was used for the first time at an actual marriage ceremony on the occasion of the wedding of the late Empress Frederick in 1858; and that Wagner's "Bridal March," in "Lohengrin," also had a hearing at a state concert during the same week—most likely for the first time in connection with a royal marriage ceremony.

HAROLD BAUER, ETC.

LONDON, August 21, 1901.

THE eminent master of the piano, Harold Bauer, has just been engaged for a series of concerts at Biarritz, San Sebastian, Santander and other North Spanish cities. In all these cities Bauer was received with enthusiasm last season and these are re-engagements.

The English engagements of Harold Bauer have already been announced in your columns, but it may be added that prior to his departure for America to begin his next tour he will play no less than twenty times in this country if no more than the present engagements are booked. But more bookings are sure to take place.

The promenade concerts at Queen's Hall open next Saturday night, August 24. I inclose herewith Robert Newman's preliminary circular:

QUEEN'S HALL,
LANGHAM PLACE, W., August 16, 1901.
PROMENADE CONCERTS.

DEAR SIR—I have the pleasure to inform you that the program for the opening night of the promenade concerts on Saturday evening, 24th inst., will be:

Funeral March.....Chopin
(In memoriam of the late Empress of Germany.)
Capriccio Italien.....Tchaikowsky
Overture, Oberon.....Weber
Two Hungarian Dances.....Brahms
Scherzo, from A Midsummer Night's Dream.....Mendelssohn
Overture, William Tell.....Rossini
Grand Fantaisie, Cavalleria Rusticana.....Mascagni
Hungarian March, Faust.....Berlioz
Vocalists, Mme. Amy Sherwin, Miss Jessie Goldsack, Gregory
Hast; solo violin, Madame Von Stosch; solo 'cello,
Jacques Renard; solo bassoon, E. F. James,
solo cornet, Arthur Smith.

On Monday the first portion of the program will be composed of Wagner items, with Madame Sobrinio and Mr. Ludwig as vocalists.

On Tuesday the program will be of a popular character, and Mrs. Henry J. Wood will make her first appearance at the promenade concerts, also Herr Wilhelm Backhaus, the pianist.

Wednesday's program will include Tchaikowsky's "Symphonie Pathétique" and "Casse-Noisette" Suite.

Thursday—Overture, "Rienzi"; Prelude Act III., "Lohengrin"; German's "Three Dances from Henry VIII.," and other popular items.

Friday—Beethoven's Symphony No. 1, overtures "Egmont" and "Leonora," No. 3.

During the promenade concert season I intend giving opportunities to several new vocalists and solo instrumentalists, and also to members of my orchestra.

The portion of the grand circle to be set aside for non-smokers will be the section of seats on the right-hand side of the centre doors, between doors E and F.

During the vacation the interior of the hall has been cleaned throughout, and the organ not only cleaned but some important alterations and improvements made by Messrs. Hill & Son.

Yours faithfully, ROBERT NEWMAN.

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CINCINNATI, August 31, 1901.

THE Cambrian Club, under the direction of David Davis, tendered a reception and concert to Maldwyn Evans last Monday in their rooms in the College Building. It was a farewell to Mr. Evans previous to his departure for Wales, his native country, where he has fallen heir to a considerable fortune. Mr. Evans, besides having a very fine tenor voice, is a hail fellow well met and exceedingly popular among his fellows, who wished him well on his good fortune and a bon voyage. An elaborate program was performed. Among the selections rendered by the club were: "Let Mirth and Joy Now Reign," Parry; "To the Sons of Art," Mendelssohn; "Pilgrims' Chorus," Parry. Llewelyn Evans recited "The Land Lubber's Revenge," and Geo. H. Singer "Cheer Up! the Villagers are Approaching." Wm. H. Winkelman sang "Bon Voyage and Safe Return," by Davis, and "Calm Sea and a Flowing Sail," by Bishop. Edward J. Jones and Maldwyn Evans also contributed selections. The souvenirs were printed on white satin, bearing the picture of Mr. Evans. Mr. Evans, after settling up the estate, will return to Cincinnati.

Miss Clara and Miss Bertha Baur are gone for a short trip North. They spent a few days in Chicago, and are at present at Bay Port, Mich.

Oscar J. Ehrigott has returned from a short trip to Put-in-Bay. He will probably sing at one of the afternoon or evening entertainments of the coming fall festival.

One of the features of the fall festival will be a chorus of 1,000 voices, under the direction of Prof. A. J. Boex. It is said they will sing an arrangement of the Andante of the Fifth Symphony to the Easter anthem, "The Lord Is Risen." Ye gods, save us from the sacrifice!

Sidney Durst is mentioned as the successor of Mr. Andrés in the position of organist at the Manuel Street Temple. He is said to have been recommended by Mr. Andrés himself. Mr. Durst would be well fitted for the duties of the position. He is at present organist and choir director of St. Paul's Pro-Cathedral. He studied abroad, principally under Rheinberger.

Prof. Cary W. Grimm has completed his second volume of "Modern Harmony," and it will soon be published.

Edward Ebert-Buchheim, formerly of the College of Music, now of the Central Normal College, Danville, Ind.,

recently played with much success at Terre Haute and Indianapolis of the Hoosier State.

Mrs. Dunsmore and her son, Malcolm, is in the East for a short vacation.

Hugo Sederberg, pianist and organist of the Conservatory of Music, is East on a month's vacation.

J. A. HOMAN.

THE MOZART ALBUM.

IN the house in Salzburg where Mozart spent his childhood there are carefully preserved four portfolios. They are bound in black covers, and contain sheets decorated with gold. On each sheet is some famous name inscribed in homage to Salzburg's greatest son.

One of the portfolios contains exclusively the inscriptions of emperors, kings and princes and their celebrated heroes. In a bold handwriting, which was almost entirely across the whole wide page, is the autograph "Wilhelm I., Imp. Rex," and the two pages that come next display the names of Bismarck and Moltke. The leaves on which appear the signatures of the Emperor of Austria, the Crown Prince Rudolf and the Crown Princess Stefanie are richly decorated. Two poetic odes by Ludwig I. of Bavaria and Oscar II. of Sweden express their admiration of the composer's genius, and the dedication, "In memory and honor of Germany's great tone poet, this page is subscribed by Wilhelm Duke of Brunswick, January 1, 1878," reminds us of a peculiar epoch and a peculiar prince. King Albert of Saxony writes "Providential memor," and the words "Fideliter et constanter" express the regard for Mozart felt by Ernest Duke of Saxe-Altenburg and Ernest Duke of Saxe-Coburg-Gotha. Leaf follows leaf, each exhibiting some princely name, and it is pleasant to notice that the great men of this world have given time and thought to adorning a work prepared in honor of a man who never won a battle or been an intriguing diplomat; if he had been perhaps he would not have died in poverty.

Every important theatre, every great composer of all countries are represented in these volumes; neither the Opera House of Berlin, nor the National Theatre of Agram, nor Richard Wagner nor Franz Liszt nor Massenet nor Delibes are absent.

And by men of the pen what noble tributes are to be read in these pages! It is as if a breath of the greatness and beauty of Mozart had inspired them as they expressed their feelings for genius.

Thoroughly Mozart and thoroughly Scheffel is the dedication:

"With childlike naïveté, in tender and powerful harmony to tone, nearer to the revelation of the divine in our planet than many famous sages of the world, our Wolfgang Amadeus only charmed and touched his contemporaries, never depressed or wearied them. Hail to every artist who thus completes the earthly pilgrimage to God!"

Rosegger writes: "I measure great artists only by the feelings, hence I know no words to express my love and honor for Mozart."

Auerbach's page is characteristic of the philosophical, warm hearted nature of the poet from the Black Forest: "If everyone told what and how Mozart has been to him, it would be a thought symphony beyond comparison. Next to Goethe and Spinoza, I owe to Mozart during

my whole life the grandest elevation and pacification of the soul. I have in many of my writings repeatedly but never adequately attempted to give expression to my grateful feelings. One of my earliest and deepest recollections of youth is that I heard the melody from 'Titus' (lasst Glück, lasst Schmerz uns theilen) sung in my native village, as the text of an Easter hymn in the synagogue, and that I often sang it in field and forest. Who can fathom what is awakened in a youthful soul by such a breath of a far off parted genius? Not till later years did I learn the name of the creator of the melody."

Eduard Bauernfeld breaks into poetry and writes:

So wollt ein Plätzchen uns gewähren,
Den Epigonen die den Genius verehren.

Roderick Benedix devotes to the memory of Mozart a poem which shows that the dramatist was a skillful writer of occasional poetry. The last strophe may be condensed into, "If care and sorrow rule anywhere, if sad misfortune has to be helped, then comes the song modestly before us and begs us to listen, and thus drives away grief. This is the power of song, of German song, so let us hold it fast with faithful heart."

Gustav Freitag is content with quoting from his "Fables": "The resolute will that ventures to grasp what brings deliverance compels the worst of fates, for help lives for all."

E. C. Brehens writes: "National history is a contribution to the knowledge of man, for it springs from or returns to man."

Heinrich Vogl is practical: "Let the singer's chief struggle be to bring the notes to expression as they were actually prescribed by the composer."

Vogl was not only one of the greatest Wagner singers, but also one of the best Mozart singers. In reply to a request from the *Mozarteum*, Madame Marchesi wrote:

"The very thing, sir, on which you lay great stress and which is the foundation of singing, is neglected by all the present teachers, or rather they have not studied the

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female voice and begin with the end, that is, with studying lieder, arias and the like. Every voice has its own peculiarities, and although there are strict rules, yet there are exceptions and every voice must be treated according to its individual character."

The following page, in the form of a letter, reveals the misery and the delicacy of a composer who is appreciated too late.

"To the Provisional Committee of the International Mozart Foundation: As, in consequence of an incurable disease of the ear, I am myself in the sad position of being compelled to receive assistance from strangers, it is repugnant to my feelings to sign with my name an appeal that primarily contemplates a benefit fund. Under other circumstances I should reckon it a great honor for me to forward your noble project with all the means at my disposal.

DR. ROB. FRANZ.

Many pages professing to do homage to Mozart read like a protest against the reformation embodied and culminating in Richard Wagner.

One of the greatest of these protesters is C. M. Ritter, formerly Prussian Minister of Finance, who has gained reputation as an historian of music and biographer of Bach. His page relates: "On April 22 of the year 1788 the motet with double chorus of the great master whose simple life I have written, 'Sing to the Lord a new song,' was performed before Mozart on the organ of St. Thomas' Church at Leipsic as a surprise by the pupils. Mozart was ravished with the beauty and magnificence of this work and spent several hours over the study of the remaining Bach motets." To this he rather illogically adds: "He, the greatest of all, was not of the opinion that the Germans if they wished to have a national art had to follow other paths than those of earnest study, of respect for the great masters of the past and of recognizing what artistic beauty demands in form and content."

Emanuel Geibel writes poetically: "The world may for a brief time lose the taste for simple beauty, yet in the long run it will not worship what is unnatural. It will push onward, homeward to the summit crowned by genuine laurels—

And with rapture hears again
Goethe's words and Mozart's strain.

The most characteristic of the protest against Wagner comes from the Berlin Opera House. The late Intendant Von Hülsen openly proclaimed in the period of the Wagner movement his devotion to the old school, and therefore the following lines are no surprise: "Mozart's never to be forgotten creations, 'Don Juan,' 'The Marriage of Figaro' and 'The Magic Flute,' are the music of all times, and therefore the true 'Music of the Future.'—Berlin, June 11, 1879. Von Hülsen, Ferdinand von Strautz, Mathilde Mallinger, Vilma von Voggerhaber, August Fricke, Franz Krolop, Robert Radecke, Marianne Brandt, Salomon."

Two great artists once the glories of the Royal Opera House, Albert Niemann and Franz Betz, are naturally not among the signers of this page.

One page in the Mozart album bears the name of Von Hülsen alone: "You are no better when you are praised nor worse than when you are despised."

ALFRED HOLZBOCK.

LAKE GEORGE.

A SUMMER sojourn on the shores and mountains of this most beautiful of American lakes has forced upon me a rather unwelcome bit of philosophy, to wit: that hope and disappointment, fortune and misfortune, are reciprocal sentiments and conditions. Where there is light there also is intervening shade; and in the train of these beauties and delights of Lake George one must note the interchangeable, inverse conditions which follow.

After enjoying the charm and quietude for a fortnight and feeling full sympathy for those who were held by the thralldom of duty in our heat stricken cities, I was minded of my obligation to devote at least the interval of a few hours to your far reaching columns. Moved by this enterprising thought and equipped with pencil and tab, I reclined for many idle hours in the alluring hammock. I found myself face to face with the same proposition which baffled the boy when he first attempted to write an essay—"Let's see; what shall I say?" and I could not get beyond the preamble of the unskilled letter writer: "I now take my pen in hand." Of course, there were many fruitful themes for discourse—Chromatic vs. Diatonic Harmony; Counterpoint as it is written, not as it is prescribed; Richard Strauss' *Leider*; the New Italy; Russia's Awakening, &c. But how could I write of these facts and problems when nature had thrown her magic spell about me and claimed my every thought? The cooling air, scented with the breath of flowers, of clover and new mown hay and mountain pine, might inspire a composer to create, but not a theorist to dissect, an art work. And what the eyes behold is still more fascinating. The ever varying lights and shadows play in perspective upon the surface of the lake, and lend to it the charm of "infinite variety." To describe these surroundings and experiences would require the skill and fancy of a poet, which I do not possess.

The last report of the New York State Historical Society furnishes many interesting bits of information concerning the early settlers in and around Lake George, the battles on land and water, the development of the surrounding country, &c. The narrative covers a period of about 200 years and seems quite venerable in comparison with San Francisco, Fresno and even Chicago.

Several well-known New York musicians make their summer homes here. Professor Federlein and Professor Huss (father of Henry Holden) have cottages near the lake. Last week I paid my compliments to H. G. Thunder, the famous Philadelphia organist, who with Mrs. Thunder is passing the season near the head of the lake, on the Eastern shore.

During my last drive to Glens Falls I heard that the organ of the First Presbyterian Church had been placed at Mr. Thunder's disposal, so that he might have a little practice for his recital at the Pan-American Exposition.

A trolley line of cars is now running from Glens Falls to the head of Lake George (Caldwell) and thence over the mountains to Warrensburgh. The management of this road have purchased the large Fort William Henry Hotel at Caldwell, the Otis Inclined Railroad to the tip of Prospect Mountain and other properties, and to incite travel over their road they have imported several variety

shows of poor quality. The final result will be that in a few years more the grand solitudes and rustic beauty of Warren County will have been destroyed by cheap inventions and the pranks of rowdies. And all this degeneracy will be classed, with similar evils, as the progress of civilization!

A. J. GOODRICH.

ROYAL CONSERVATORY OF DRESDEN.—The Royal Conservatory of Music and Theatre at Dresden, Germany, with the opening of its fall term this month, begins its forty-eighth year. It is one of the oldest institutions of the kind in the world, and its instructors and faculty comprise some of the most noted in the musical profession.

This institution has long been famous for the instruction offered in the study of piano and string instruments, its instructors being among the foremost members of the Royal Symphony Orchestra, and no less attention has been given to its departments for the study of voice and the opera. It is a frequent occurrence for a pupil to be engaged from the conservatory by one of the Royal Court Opera intendency.

E. A. Leopold, of New Haven, the well-known singing master, in their American representative. Communications should be addressed to him.

E. A. LEOPOLD COMPLETES HIS TOUR.—E. A. Leopold, the well-known vocal instructor, has just returned from an extended tour to the Pacific Coast. He gave recitals at San Francisco and at Los Angeles, and returning home by way of Oregon and Washington, spent a week at Yellowstone Park. Mr. Leopold has traveled much in Europe and this country, and maintains he has never seen such grandeur of scenery and so many unique features as are found in this wonderland of America. He resumes his classes in New Haven this week and in Hartford, where he devotes three days each week to pupils, next Monday. Mr. Leopold makes a feature of non-resident pupils, a specialty of his being to prepare pupils for further study abroad. His success has been very remarkable in his crowded field.

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2046 LEAVENWORTH STREET,
SAN FRANCISCO, August 26, 1901.

SAN FRANCISCO has been undergoing a "hot spell" this last few days, though an Eastern lady who overheard a 'Frisco native complain of the heat one day said in surprise: "What, you don't call this warm?" Still it has been quite tropical enough to sap one's energy and make "dolce far niente" the prevailing theme.

The good work at the Tivoli Opera House goes merrily on, however, and the heat does not keep the crowds at home. Fortunately in "God's country" the nights are cool, and whatever the day has been the moment old Sol puts on his nightcap the weather changes accordingly.

Samuel Adelstein, the mandolinist, has issued an attractive treatise on the mandolin and its nearest of kin in the plectrum family, under the title of "Mandolin Memoirs." It is published in paper covers of dark pastel green, ornamented in red and gold. It is profusely illustrated, and for frontispiece has a photograph of the author and his autograph signature.

A recent letter from Paris states that Hugo Mansfeldt positively sails for home on November 10. That Mr. Mansfeldt's friends will be glad to welcome him home again goes without saying. He has been greatly missed. Mrs. Mansfeldt will remain in Europe some months longer before following her husband homeward across the Big Pond.

Percy A. R. Dow has returned from his camping trip in the Redwoods, much refreshed and quite ready to take up the season's work, which with Mr. Dow is no sinecure, as his "pupils' evenings" and afternoon recitals, which were so popular last year, will be repeated this season with

added features of interest, and these are only a part of Mr. Dow's plan for the coming season's duties. He reports some excellent new voices who have engaged for tuition and a prosperous outlook for the year.

Elizabeth Westgate, much to the delight of the Unitarians in Alameda, has arranged her other engagements, so that she can still officiate as organist at the Unitarian Church for the vesper services in the afternoon, which last year her untiring efforts made so popular.

Miss Marion Bear, whose good playing at the piano recital a year ago upon her return from Europe placed her at once in the front ranks among pianists in 'Frisco, is seriously contemplating another recital to be given in the near future, though as yet time and place are not fixed upon for a certainty. So favorable an impression was created by her really artistic work on the last occasion of her public appearance, however, that the prospect of hearing her again will be welcomed, and warmly, by all music lovers.

The Minetti String Quartet is promised us for the coming season, with new numbers—quite as fine a musical menu as was dished up to us last season, and for which our appetites were keenly whetted by the very superior quality of the work then given. The members of the quartet are all artists and under Mr. Minetti's leadership gave a series of afternoon and evening concerts that were largely attended and exceedingly popular. I hope to have more to say in this connection ere long.

It has been told me on good authority and at first hand that financial backing is promised for a first-class school

of music, which will be under the directorship of one of our first musicians, and will be able to compete with institutions of the same class in the East. It may be some little time before the plans are perfected for carrying out the work, but it is surely the harbinger of growth and broadening out of our too narrow musical life here, and everything that points to the development in the musical line, or, in fact, any reaching out for the development of art in any branch, should be welcomed with enthusiasm. We are too narrow—we know it—therefore let us "evolute" all we possibly can and help others to do so wherever and whenever the opportunity offers.

I notice that Katherine Ruth Heyman is booked under Loudon G. Charlton for a tour through the United States this season. I hope with all my heart Mr. Charlton finds it profitable to bring Miss Heyman to 'Frisco, for there are many people in this part of the country who remember her as a girl of wonderful ability and fully developed artistic temperament even before she went to Europe to finish. Music under her father's supervision had always been a part of her daily growth and a matter not to be slighted for any consideration whatever. In Sacramento, where she was born and reared, she was familiarly known as "Kittie Heyman," and at one time was editor-in-chief of the high school paper, the name of which slips my memory at this time. Her return to her native haunts even for a season would be hailed with delight by many, many old friends.

Little Irene Goudey, a pupil of Joseph Beringer, of the Beringer Conservatory, San Francisco, recently played at an entertainment in San José, given by the "Vendome Parlor" of Native Daughters in that city. In writing of the entertainment the San José *Daily Mercury* speaks of the piano playing of the little seven year old tot as being "wonderful for so small a child."

MRS. A. WEDMORE JONES.

REBECCA MACKENZIE IN THE WEST.—Miss Rebecca MacKenzie, the successful soprano pupil of Madame Ohlstrom-Renard, the noted Swedish singer and teacher of this city, recently gave a song recital in Duluth, Minn., with remarkable success, being greeted by a large audience. The Duluth *News-Tribune* of July 22 speaks of her concert as follows:

Miss MacKenzie has verified the predictions of her most ardent friends. The young woman was royally received when she made her bow in the crowded Lyceum last evening. She was enthusiastically greeted at each entrance. She opened the program with the beautiful aria from Gounod's "Mirella," which difficult number she sang with exquisite expression and power. At her next appearance she sang "Lorelei," from Liszt; Hahn's "Si mes vers" and Grondahl's "My Heart's Queen." The melodious Hindoo song from Bemberg and Dvorák's "Songs My Mother Taught Me" were well sung, but the young artist captured her friends entirely when she sang for them the "auld Scotch songs." "Bonnie Sweet Bessie" was a special favorite. "I Lo'e Na Laddie But Ane" was rapturously applauded and "When the Kye Comes Hame" evoked an encore that amounted to an ovation.

Miss MacKenzie's voice is of splendid range, full, mellow and clear as a bell, and was in excellent condition last evening.

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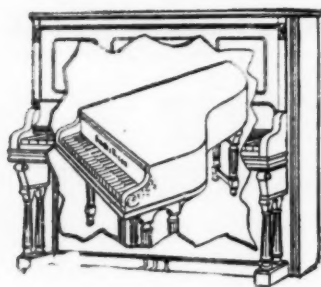
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MRS. EVELYN A. FLETCHER-COPP has just returned to her residence in Brookline, Mass., from Buffalo, where she had a large and most successful class during the summer.

The class consisted of twenty-eight members: Miss Margaretta E. Stephens, Owen Sound, Canada; Mrs. R. H. Peardon, Kamloops, Canada; Miss Margaret L. Hambleton, Willink, N. Y.; Mrs. Margaret Clerihew, Kingston, Canada; Miss Helen M. Muckleston, Toronto, Canada; Miss Ethelwyn Drake, Bay City, Mich.; Miss Anna E. Proudfoot, London, Canada; Miss Ida L. Cleland, Cardinal, Canada; Miss Sally Hardin, Crockett, Tex.; Mrs. Virginia E. Hammond, Anderson, S. C.; Miss Effie Graham Hall, Corsicana, Tex.; Miss Laureen McGregor, Chicago, Ill.; Miss Lucie M. Howell, Hanover, Canada; Mrs. C. A. Brand, Sherman, Tex.; Miss Olive Bradshaw, Kingston, Canada; Miss Helen M. Macfarlane, St. Catharines, Canada; Miss Louise Colborne, Goderich, Canada; Miss Vivier M. Wilson, Fenelon Falls, Ontario, Canada; Mrs. Sally Woods Austin, Warren, Ohio; Miss Ivy M. Ash, Milwaukee, Wis.; Miss Helena G. Mitchell, Waterloo, Canada; Miss Agnes C. Bryan, Hartford, Conn.; Miss Sarah Cryslar, Niagara Falls, Canada; Miss Lottie E. A. McLean, Todmorden, Canada; Miss Theresa A. Palmer, Toronto, Canada; Miss Clara S. Stambach, Buffalo, N. Y.; Mrs. Lucella S. Sullivan, Rochester, N. Y.; Miss Amanda Snapp, Buffalo, N. Y.

Mrs. Fletcher-Copp has received a large number of enthusiastic letters from music teachers who have studied with her, and who have been teaching the Fletcher music method for some time, two of which are reproduced.

GUELPH, Ont.

I have taught the Fletcher music method now for about three years with increasing satisfaction as to results. It has helped me wonderfully, not only directly with my junior pupils, but in broadening and deepening all my work, and solving many knotty problems of teaching. There is nothing one-sided about it; eye, ear, fingers, brain, memory, imagination, all are reached and made to contribute their share to the general musical culture. Further, it is a delight to the children, who learn easily, love their classes and later on their practice, finding it no hardship, to the great surprise of their parents.

ROBERTA GEDDES-HARVEY,
Mus. Bac. (Trin. College),
Organist of St. George's Church, Guelph, Ont.

MY DEAR MRS. COPP—I have heard you say your method was only "common sense, nothing wonderful," but when I think of the many years I taught and how little I accomplished with the average child, and how hard I tried, and now how much I have accomplished in one year and what happy times I have had with the children, it really does seem wonderful. The children love to do things they used to dislike. They love to write notes, scales, intervals and chords. To find them on the piano. How difficult it used to be to teach a child the dominant seventh in all keys. Now they read them easily and find them on the piano, and it is all play. "Now let us play some other game," said a boy who had been writing chords for half an hour. "Let us have technic, I like technic," said another.

"I did that nine times yesterday," said another, showing that they think of their lessons at home.

The ear training alone is worth all the time the children spend in the classroom.

A pupil at her first private lesson played every major scale, fingering technic, and all were correct. How different from the old first lesson. She also memorizes easily pieces that many pupils would be proud to play in their third year.

I have tested your system of memorizing, both with the children and myself, and am delighted with it. It is so sure. Pieces learned in that way stay. Yours sincerely,

CORA FARMER.

The last normal class of the season in America opened in Boston on the 20th inst. After the expiration of this term the originator and only normal teacher of the Fletcher music method, Mrs. Evelyn A. Fletcher-Copp, will go to London, England, and Leipzig, Germany, to teach normal classes in those cities.

WALTER JOHN HALL—Walter John Hall is already assigning lesson hours for the coming season, although he will not resume teaching at his studio in Carnegie Hall until September 17. Of his professional pupils who achieved pronounced success last year, and who will be heard even more frequently in public the coming season, deserving especial mention is Herbert Witherspoon, bass soloist at the Church of the Pilgrims, Brooklyn. Mr. Witherspoon has already been secured for many important concerts for next winter and spring by leading musical organizations of the country, and his work is attracting marked attention. Mr. Witherspoon may be said to have arrived. Others of promise are Miss Edith L. Davies, contralto soloist of the Brick Church, Fifth avenue, New York city, and Alexander Howell, tenor soloist of the West End Presbyterian Church, New York city. Conservative critics declare Mr. Howell to possess a pure tenor voice of exceptional beauty, range and power, and as the young man has an artistic nature, correct musical instinct, and a fine stage presence he undoubtedly has a fine future. Mr. Hall is one of the teachers who is proving daily how unnecessary it is to go to Europe to study the art of singing.

E. M. SHONERT—Edwin M. Shonert, the pianist with the William Worth Bailey Company, sailed for Europe to-day on the steamer St. Paul to join Mr. Bailey at Brussels, and to rehearse with him. He will return with Mr. Bailey on the steamer Deutschland, arriving here October 25. The season begins October 28. Over forty concerts are already contracted for at extraordinary prices for a new company.

MADAME OGDEN CRANE—Madame Ogden Crane, who has been spending the heated term at Asbury Park, where she has a summer school, will return to her New York studio, No. 3 East Fourteenth street, on September 16.

Sherwood Pupils' Recitals.

WILLIAM H. SHERWOOD, the distinguished pianist and teacher, has finished his summer work at Chautauqua, N. Y., and returned to Chicago, where he resumes his duties at the Sherwood Musical School in the Fine Arts Building. For thirteen summers Mr. Sherwood has been a powerful influence among the musicians and musical students at the famous New York summer school. This season has been by far the most important and successful. The Sherwood pupils appeared in a joint recital on August 16, at the Amphitheatre, with the violin pupils of Sol. Marcossion. Appended is the program:

Sonata, op. 31, No. 3 (first movement).....Beethoven
Miss Mary A. Booth, Rochester, N. Y.
Cavatina.....Bohm
Miss Pearl Mabry, Cleveland, Ohio (pupil of Mr. Marcossion).
Polka Humoresque, op. 68.....Brandeis
Miss Olive Poole, Cameron, Tex. (pupil of Mrs. Tobey).
Polonaise in B major.....Paderewski
Miss Lillian L. Battelle, Demopolis, Ala.
Concerto, F sharp minor (first movement).....Hiller
Miss Florence Huntington, Yonkers, N. Y.
Orchestral accompaniments on second piano by Wm. H. Sherwood.
Liebestraum.....Liszt
Miss M. Ellen Morgan, Wilkesbarre, Pa.
Passepied.....Gillet
Miss Martha Watts, St. Louis, Mo. (pupil of Mr. Marcossion).
Dialogue, op. 73.....Tchaikowsky
Miss Laura Hawley, Chautauqua, N. Y.
Murmuring Breezes.....Jensen
Miss M. L. Wilson, Belton, Tex.
Gigue (from Fifth French Suite).....Bach
Menuetto-Scherzoso, op. 28.....Liedling
Miss Elizabeth B. Stanton, Greenville, Miss.
Song to the Evening Star, from Tannhäuser.....Wagner
Miss Marjory Clark (pupil of Mr. Marcossion).
Waltz in E, op. 34.....Mosakowski
Miss Bessie Groves, Selma, Ala.
Concerto, op. 25, G minor (last movement).....Mendelssohn
Miss Edith Garland, Memphis, Tenn. (pupil of Mrs. Tobey).
Orchestral accompaniments on second piano by Wm. H. Sherwood.
Hungarian Fantasia.....Liszt
Mrs. J. Harry Wheeler, New York (accompanied by Mr. Sherwood).

As director of the piano department at Chautauqua, Mr. Sherwood has had as his first assistant his accomplished sister, Miss Eleanor Sherwood, and the other assistant is Mrs. E. T. Tobey, of Memphis, Tenn., also a highly gifted woman. Mrs. Tobey has been associated with Mr. Sherwood seven years at Chautauqua. Miss Sherwood, who will work with her brother at the Chicago school, has studied abroad for some years, principally in Berlin. She is teaching both harmony and theory in addition to piano.

ALBERT GERARD-THIERS EXPECTED HOME.—Albert Gerard-Thiers has been highly successful with his lecture recitals in France and England this summer. The popular tenor and teacher will return this week, and on September 16 resume his lessons at his studio, 649 Lexington avenue.



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MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

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WILL "Reader," from North Carolina, send his name and address to this office? THE MUSICAL COURIER does not publish anonymous communications.

"BACK to work." That is what musicians as well as men in more prosaic walks are echoing, now that September is here. Work is man's normal condition, and in this country at least the man of leisure is not envied by his friends and neighbors. More often he is an object of pity.

WHILE the theatres in town are opening there will be no concerts in New York to interest cultivated music lovers until the middle or end of October. When we realize that we must wait until November before hearing a first-class orchestral concert we are justified in asserting that artistically New Yorkers have not advanced very far.

AN account of the rowdiness at Corlears Hook Park, Park Commissioner Clausen was obliged to discontinue the band concerts several weeks before the closing of the regular season. Mr. Clausen declared the people of that neighborhood did not appreciate good music, and toward the last the rougher element insulted the musicians and altogether displayed its hostility. Can it be that the ears of Corlears Hook have become excited over the inevitable rag-time?

WHAT is the use of "A Musical Page" in a daily newspaper when the writers are evidently not musicians or even musical in the broader sense of the word? A paragraph in a recent issue of the New York Press announced that Mrs. Elizabeth Hazard, the well-known concert soprano, would sing Czibulka's "Dream After the Ball" at the Kaltenborn concert. As this happens to be one of the most hackneyed compositions played by string orchestras, the slip is hardly excusable.

SWEDEN promises a new rival to the Oberammergau play. The scene is the old city of Wisby, and the performance takes place in the ruins of the church of St. Nicolas. The piece is a mystery entitled "Sancta Maria," by Topelius, music by Andreas Hallen. It is a legend of the Swedish crusades in Finland. All concerned—actors, artists, singers and musicians—are amateurs. The performances take place every Sunday, and attract numerous visitors from Stockholm and other large cities of the kingdom. The good people of Wisby are so encouraged by the success of the scheme that they propose to repeat it next year, and will advertise largely in all countries to bring in international visitors. They announce that a visit will be much cheaper than going to Bayreuth or Oberammergau, while access will be easier for the proud possessors of yachts.

ABOUT this time of the year the music schools and conservatories of the country are preparing to resume the fall term. Throughout the twelve months, but more especially in the summer, THE MUSICAL COURIER receives hundreds upon hundreds of prospectuses, year books and catalogues from enterprising directors and presidents, and frequently do we refer to the growth of some of these institutions. Much taste is shown in the design of these interesting publications. In some quarters it is evident that effort has been

made to eclipse some rival school in the matter of advanced prospectus, describing the advantages and the superior training of certain members of the faculty. This business acumen on the part of those who issue these publications is to be commended. We know the schools with the best teachers are likely to attract the largest number of pupils.

In the South and West there has been a remarkable increase in the number of music schools. Many of the so-called conservatories boast an orchestra and give concerts with elaborate programs. In a country of vast territorial extent like the United States the great majority of the people cannot hope to come to the great cities. Traveling, always an expensive luxury, debars even many people of culture from going where the big orchestras play and great artists appear, and therefore many communities must depend upon their own citizens for musical advancement. Many earnest men and women have accepted this responsibility, and are nobly doing their part to interpret Bach, Beethoven and the other great masters to people who may never have the opportunity to hear these works performed by stars of the first magnitude. It is for this isolated population that the music schools and so-called conservatories in far away places have a great work to do. The tuition is small, often pitifully so; nevertheless there is no limit to ambition and energy and desire to make the most out of meagre talents and opportunities.

WE have already reprinted Mr. Hamish MacCunn's letter to the London Times, and now give a reply by Mr. E. A. Baughan in the London Morning Leader. Mr. Baughan agrees with the general modern anti-operative theory which prevails

OPERA
IN ENGLISH.

on the structural weakness of opera as an artistic expression, and he differs with Mr. MacCunn on the proposed practical solution of the question. As a very judicious minded musical artist said to us: "When they write opera in English we can have opera in English," but no one is doing that. Why does no one write opera in English? Is it because we—that is, those who indulge in English as the expression of musical or other artistic impulses—are not in the habit of being emotional in the means of expression and are therefore unfit to adopt opera as a means of expression, or is it because opera appeals to us as a foreign means of expressing emotions which we express with an underlying rationalism of method?

When we speak in English, when we say something that moves us or something moves us that impels us to speak in our English, is it not entwined with a residuum of balanced or logical self-consciousness that dispels emotional expression or removes the exuberance and fragrance of language? Is not this the difference between our way, our method of saying something intense and that of our Southern neighbors? And can we then write opera to impress us as their opera impresses us?

Our scientific, our literary works generally and our poetry represent the ideal concrete perfection in style, and whether a work is written by Shakespeare or by Dickens or by Huxley or Spencer our language reaches a finish hard to equal in other tongues and never surpassed by them; but opera cannot utilize a scientific, a literary or a poetic text so far as structural language is concerned, no matter how poetic the thought or idea may be. Even Richard Wagner's texts are absurd as poetry—even as Archaic, Teutonic poetry—and he thought he had succeeded in welding the two elements into one.

Therefore it may be most difficult for us to "think" opera as the foreigner—that is, as Teuton, the Tartar (Russian) or the Latin—mentally and consequently emotionally handles it. Opera is exaggeration. It can only exist in exaggerated forms and methods of delivery. It appeals to us in a

radical manner, as an extreme system of arousing sympathy. The exaggeration does not appeal to the English speaking race. Even the English and American opera singers fail to reach the exaggerated plane of histrionic delivery and always remain below it; hence it can have no Patti, no Luccas, no Titiens, no Calvés, no Terninas. We have Melbas, Nordicas and others, who are singers and vocalists, but as operatic singers they are constitutionally emotionally disqualified. It takes a Teuton or a Hungarian or Carinthian or Russian or Italian to exaggerate form and content.

But to Mr. Baughan's article:

BY SFORZANDO.

When I opened my *Leader* the other morning and noticed a short article on "National Opera," I knew that the season of miracles and stale topics had arrived indeed. Hamish MacCunn, whose pleading for a national opera was dealt with in that article, is a composer of uncommon talent, who has been silent too long. He seems to have pleaded for three quite separate things: (1) Opera to be performed in English, because if sung in Italian, French or German it cannot be understood of the people, and so can never become a national or democratic art; (2) the establishment of a permanent opera (in English), and (3)—although the article leaves this rather hazy—the founding of a national school of opera that shall be the expression of the race.

All these topics are very stale, but when dealt with by a composer of Mr. MacCunn's position—especially as he has had considerable experience as an operatic conductor in the provinces—they deserve serious consideration. With regard to the first count I quite agree with Mr. MacCunn on principle. In no other country but England, or in no other cities but London and New York, are operas, as a rule, sung in a foreign language. When they desire to hear "Die Walküre" in Paris they translate the libretto into French—and mighty strange reading it is! We have had it here in London in English—and that was quite as strange. In theory, an opera translated into our own tongue should be more intelligible to the ladies in the stalls—for the man in the Covent Garden gallery knows German well; but I must confess that I have attended many an operatic performance in English which, for all I could grasp of its purport, without reference to a book of words, might have been in double Dutch. The crude truth is that very few of our singers can pronounce English with sufficient clearness and dramatic emphasis. Go to an ordinary ballad concert, and you will see that more than half of the audience is compelled to follow the singers in the book of words.

Our singers are not taught to pay attention to clear and intelligent pronunciation. They do not follow Sims Reeves' method of first learning the poem of a song as a recitation and then learning the music. They boggle over the awkward English vowel sounds and clip the consonants until the word has lost its meaning. I believe this is a good deal due to the fact that English singers as a rule have had but little or no training in opera; for I noticed that M. Plançon, when singing as the Friar in Stanford's "Much Ado About Nothing," pronounced his English with much more clearness and with a juster accent than did any of the native artists. In fact, M. Plançon and Mr. Bispham were the only singers who made a copy of the libretto unnecessary.

Before opera in English could become a possibility, except in provincial towns that hear no other opera except that of the Carl Rosa and Moody-Manners troupes, our singers would have to learn how to sing in English. Then there is the difficulty of translation. It is stated that many excellent translations are in existence. They may be, for all I know, but I have never yet met with one that does not fail in the essential necessity of fitting the right word to the musical emphasis. The exigencies of translation often make it imperative that words having a meaning quite different from those in the original libretto should fall to certain musical phrases. The result is that the wrong emphasis is given to the wrong words. It may be said that can only happen in a bad translation. I am afraid it is unavoidable, for it is caused by the different construction of the two languages.

Also I do not think that the genius of our language and our race makes for opera. The exaggerated emotional expression of singing does not (to my mind at least) accord with our modes of speech and thought. That may be, of course, because one is unaccustomed to hear opera in English; but to my homespun British mind it has always seemed more natural for an Italian or a Frenchman, or even a German, to be operatic. Over a bottle of corked wine an Italian will employ an exuber-

ance of gesture which an Englishman would think excessive, as an expression of his grief at the death of one dear to him. Our genius is not toward expression of emotion. But if you repress emotion there is no need to sing. The ideal national opera would be one in which the orchestra did all the talking, and the dramatic personæ expressed themselves in an occasional long drawn out and very big D. But, accepting the convention of singing, we should require artists who can pronounce English clearly and translations which, by hook or crook, fitted the right word to the right note.

The second of Hamish MacCunn's points—the establishment of a permanent opera—means the awakening of the state to the importance of music in civilization. If the people themselves desired opera it would come. In England I fancy it will be left to municipalities to act in the matter, as they are already acting for concert room and open air music. The other alternative is a privately endowed or subscription opera, for it must be remembered that opera run on artistic lines cannot be made to pay. I would point out, however, that the results of the subvention system abroad are not all that English fancy paints them. The Paris Grand Opéra, for instance, is voted hopelessly old-fashioned and ill managed by many musical Parisians. There is always a deal of bureaucratic favoritism wherever state opera exists.

The third point is due to a mistaken view of musical history. We want no national music in the sense that the characteristics of Scotch or Irish folk music should be incorporated in opera. The day has gone by for that. Attempts have been made, but the result has always been a piebald mixture of folksong and modern technic—a wearisome and make-believe mixture. If our folk music is not already embodied in our art music it is because it was not worth absorption. Besides, the great music of the world has always been cosmopolitan. Mozart was an Italianized German; Beethoven was influenced by Mozart and by the fashion of his youth for Italian music; Haydn was a Germanized Croat; Wagner worshipped at the shrine of Bellini and Meyerbeer; Tchaikowsky was steeped in German music. Only one of the greater men—Bach—could be called thoroughly German, and, after all, even Bach was influenced by the Italian school of Palestrina and by the French harpsichord composers, as well as by the Italian violin writers.

In brief, though an English permanent opera is most desirable, it would not prove a panacea for all our musical ills, and I would rather pin my faith to the young composers who recognize that British music must be cosmopolitan in technic than to those who demand a national school—which means a school of limitations.

WITH the return of glorious autumn weather and regular hours for work and study who is not happier for existence here. The poet raves over the spring, but truly the artist and philosopher loves the time of year best when nature is at her loveliest, and when the climate is enjoyable and health giving. As this is the first issue of the month of September THE MUSICAL COURIER, following the plan inaugurated at the beginning of the year, publishes a review of the musicians born in the month, with some comment upon the significance of their birthdays considered by the laws of the old astrology. We are not astrologers. The faith by which the ancient Egyptians attempted to control destiny, however, does appeal to many to-day, and thousands of highly intelligent people, too, believe it and regulate their walk and aims by the light gleaned from this source. Having studied the science in order to test its truthfulness, as applied to the master minds in music, the writer has repeatedly been impressed with certain consistencies, almost mathematical correctness of branches explained by several learned writers among the faithful.

MUSICIANS BORN IN SEPTEMBER.

The sign Virgo prevails in September until on or about the 21st, when Libra (The Scales) comes to replace Virgo (The Virgin), second sign in the Earth Domain. As dissected by the astrologers Virgo people should become remarkable for intellectual attainments, correct and discriminating taste and perennial good health. One authority declares they need never grow old. Virgo people are born critics, and indeed are often severe in exercising the analytical power of their minds. But like all

Earth people the Virgo man and woman are not rash. The Earth is more calculating than Fire, Earth and Air. Matters of material import are carefully weighed, and this is why men and women born in the Earth Domain make good managers. Particularly Virgo people are credited with an exalted regard for money and position, but when these characteristics do not "fit" some sign in one of the other domains has neutralized the Virgo influence. Virgo people are generous to their friends, and may be safely trusted with secrets or the execution of missions requiring tact and diplomacy. Uncultivated and unawakened Virgo people are great fault finders, and this objectionable trait is due to the critical bent of their minds. Above everything Virgo people love beauty and elegance, and even when opportunities have been denied them they are noted for the grace and dignity of manner which brings success. Virgo people are generally popular.

Astrology has demonstrated that genius is more likely to spring from the Fire and Air Domains than from the Domains of Water and Earth. Last month in the August instalment we considered this point, and succeeded in making out a fairly strong case in support of this theory, so far as it concerns composers. To begin, we were enabled to prove that Bach, Haydn, Beethoven, Rubinstein and MacDowell were among those born in the Fire Domain; Mozart, Schubert, Mendelssohn, Wagner, Schumann, Verdi, Gounod and Richard Strauss were born in "Air." While these names do not exhaust the list of great musicians, the number almost completes the roll of those who have made the greatest stir in the world, and therefore the claims of the astrologers cannot fail to interest any fair-minded student. Skeptics continue to belittle and ridicule, but here are the facts which each reader can study for himself, when he (or she) cares to reach an honest conclusion regarding the master minds in music:

Giacomo Meyerbeer and Anton Dvorák are the most prominent of musicians born in the month of September. Meyerbeer, who was born on the 5th, died May 2, 1864, and Dvorák, born on the 8th, still lives and composes. Both were born in the sign Virgo.

Other musicians and composers born this month while Virgo rules include: September 1 (1834), Amileau Ponchielli, died January 17, 1886; September 2 (1863), Willy Rehberg, still living; September 3 (1596), Nicolo Amati, died August 12, 1684; September 4 (1824), Anton Bruckner, died October 11, 1896; September 6 (1781), Antonio Diabelli, died April 7, 1858; September 7 (1726), François André Philidor, died August 31, 1795; September 9 (1852), Carl Mengewein, still living; September 10 (1827), Wilhelm Hagemann, still living quietly in Holland; September 11 (1807), Ignaz Lachner, died February 24, 1895; September 12 (1818), Theodor Kullak, died March 1, 1882; September 13 (1819), Clara Josephine Schumann, died May 20, 1896; September 14 (1760), Luigi Cherubini, died March 15, 1842; September 15 (1819), Jules Etienne Padeloup, died August 13, 1887; September 16 (1847), Albert Ross Parsons, still living; September 17 (1795), Giuseppe Saverio Raffaele Mercadante, died December 17, 1870; September 18 (1840), Emil Scaria, died July 22, 1888; September 19 (1813), Francesco Schira, died October 15, 1883; September 20 (1815), Charles Voss, died August 28, 1882; September 21 (1845), August Wilhelmj, still living.

Musicians born in September in the sign Libra begins with September 22 (1807), Julius Knorr, died June 17, 1861, and follow:

September 23 (1842), Carl Munzinger, still living; September 24 (1806), George Alexander Osborne, died November 16, 1893; September 25 (1683), Jean Philippe Rameau, died September 12, 1764; September 26 (1833), Carl Friedrich Urbach, still

living; September 27 (1827), Heinrich Adolph Wollenhaupt, died in New York September 18, 1863; September 28 (1681), Johann Mattheson, died April 17, 1764; September 29 (1764), Ernst Ludwig Gerber, died June 30, 1819; September 30 (1840), Johan Severin Svendsen, still living.

In each of the four Astrological Domains are three signs. The Fire signs are Aries, Leo and Sagittarius. Aries prevails from or about March 21 to or about April 20; Leo from or about July 21 to August 20; Sagittarius from or about November 21 to December 21. The Earth signs are Taurus, Virgo and Capricorn. Taurus prevails from or about April 20 to May 20; Virgo from August 20 to September 21; Capricorn from December 21 to January 20. The Air signs are Gemini, Libra and Aquarius. Gemini prevails from May 20 to June 21 or thereabouts; Libra from September 22 to October 21; Aquarius from January 20 to February 20. The Water signs are Cancer, Scorpio and Pisces. Cancer prevails from June 22 to July 21 or thereabouts; Scorpio from October 21 to November 21; Pisces from February 20 to March 20 or thereabouts.

Here are the dominating signs of the four domains:

Fire Domain—Anger.

Water Domain—Vanity.

Earth Domain—Selfishness.

Air Domain—Lack of backbone.

The overruling virtues of the four domains are:

Fire Domain—Benevolence.

Water Domain—Adhesiveness.

Earth Domain—Patience.

Air Domain—Magnanimity.

THE lesson of choral music is—Brahms. He is the legitimate end toward which the study of choral music tends. If any choir or society stops short of the study of Brahms it stops short of the highest musical knowledge, for Brahms assimilated

BRAHMS AS A CHORAL COMPOSER.

in logical order all musical traditions. He extended the meaning of romanticism and he gave to romantic music a solid structural basis. Berlioz, Schumann and Rubinstein embodied three striking phases of romanticism. Schumann, the greatest of romanticists, perceived and encouraged the genius of Brahms, and it is said therefore that Brahms received the inheritance of Schumann. In one sense, it is true, he may be called Schumann's successor; but he is also the lineal descendant of Palestrina, Bach and Beethoven. He stands unswervingly on the solid ground of unsurpassable structure. Upon this structure he weaves with incomparable skill the mysteries of counterpoint, of fugue, of polyphonic imitation; primarily in this respect he is more classicist than romanticist; but he also gives full modern interpretation to the spirit of romanticism.

Particularly we may note that Brahms has no touch of defilement. His purity of language is unmistakable. The ideal, the natural, the human—all emotions possible to man—appear in his music, but ever in their true relations. He can set specific ideas in their proper places. He rises above the storm and stress of his time and bases his work upon the fundamental and unchanging laws of mind.

The poetry of Brahms is manifest to all who look intelligently at his compositions; it needs no exposition; it is not the poetry that weakens and destroys; it is the poetry of conscious knowledge, the poetry through which shines not merely a will-o'-the-wisp flicker of fancy but the divine light of reason. His is the language of absolute musical beauty.

One secret of Brahms' power seems to be that he pursued a perfectly natural course of development. He began in childhood by covering reams of paper with exercises in counterpoint; under the

wise guidance of Marxsen he studied folk songs and dances, the natural expression of a people's emotion; he studied ecclesiastical modes; he followed the progress of church music, and the gradual development of choral writing through the various cantata art forms, from the chamber cantata of Carissimi and the Church concerto of Viardana to that great Mass of Palestrina, which has never been equaled by any written since for the Roman Catholic service; to that Passion Music, and through the polyphonic variations of later oratorios to the Choral Symphony of Beethoven, whose structural firmness gave Brahms the necessary point of rest. He studied carefully the works of Haydn, Mozart, Händel and Mendelssohn, and was influenced by them occasionally, but never to the extent of modeling his work upon theirs. He has left on record his appreciation of their special excellences, and also of the excellences of certain composers of his own day. He was in every sense of the word eclectic.

It may be said that all this historical study is a matter of course; that all composers follow the same method of development; but the assumption is based upon theory rather than on fact. Many composers of the purely romantic school show by a looseness of structure that they have studied in different fashion; for certain methods bring certain general results notwithstanding predisposition of temperament. We are not attempting, be it remembered, to depreciate the natural characteristics of other composers which lead them to another course of development. We are simply indicating the palpable superiority of beauty based upon order—the order taught by nature and by reason.

Brahms' intellect was equal not only to absorbing all traditional values but to giving them new significance by his marvelous sense of beauty. He did not neglect the harmonic ideal as maintained by Schumann, but he restored the structural ideal, and he purified the extravagances of the romanticists as Palestrina purified the extravagances of the early Church composers.

In passing at once to Brahms, in these steps from one climax to another in choral music, we are compelled merely to refer to another composer who ranks in the estimation of most critics as midway between Brahms and other modern choral composers. Max Bruch is not so generally known in this country as he deserves to be. His "Frithjof Scenen," imbued with genuine dramatic fervor; the subsequent composition, "Frithjof auf seines Vaters Grabhügel," a concert scena for baritone, female choir and orchestra; his "Schön Ellen," with its Scottish coloring; his choral masterpieces "Odysseus," "Arminius" and "Achilleus" stamp him as one who lives on musical heights, while technically his choral works are adapted to general interpretation and are particularly desirable as preliminary to a study of Brahms.

Dvorák, although his peculiar gifts are best revealed in his instrumental music, and many French, English and American composers are also entitled to high consideration. But we are concerned with climaxes. And Brahms marks the fifth climax in the history of choral music.

That there are certain technical difficulties to master in order to properly interpret Brahms is quite true; but this is said in every age of every great composer. This saying is the sign manual of progression, and if intellectual effort is to be eschewed, and if music is to be regarded first of all as a mere emotional accident, as a haphazard titillator of the senses, nothing can be said by the way of argument to those who have so unworthy a point of view. Suffice it to say that those who honestly try to master the technicalities of Brahms find themselves sooner or later introduced to a new world, and will experience the same emotions felt by Keats when he first looked into Chapman's "Homer."

Brahms' songs, from the earliest to the latest—

and we may remind those who have forgotten the fact that he has written more than 200, not counting duets, trios or songs for four or six part choirs—though varying in value, are nearly all instinct with tender or brilliant melody. His "Liebeslieder" and "Soldatenlieder" reach the highest point attained in the development of the German lied. Among his lesser choral works may be indicated as examples of musical beauty, quite aside from any question of technical beauty, the "Ave Maria," for female choir and orchestra; the "Rhapsodie," for male choir and orchestra, with alto solo; the "Gesang der Parzen," for six part, chorus and orchestra; the trios for female choir, with two horns and a harp; the Psalm XXIII., for female choir and organ, and the melodious "Rinaldo."

But it is in his greater choral works that he shows himself master of the modern music world. In these he solves some of the music problems which neither Bach nor Beethoven was able to solve. The greatest of his choral works are, as all musicians know, the "German Requiem," the "Triumphlied" and the "Schicksalslied." The first is considered by most German critics the greatest achievement in modern sacred music. It is alive with true spirituality. From the first chorus, "Blessed are they that mourn," to the great double fugue, "Lord, thou art worthy," the choruses represent the high tide of modern choral writing. Two wonderful ideas embodied in this work are the idea of all humanity marching toward the grave, the solemn tramping expressed by a march in triple time, and the idea of God in the great fugue built around a pedal point—"But the righteous souls are in the hands of God." In a description of this fugue Bosanquet (quoted by Humphreys) says:

"That name is translated into music by the pedal note which is held down from beginning to end of the fugue in which these words are set. The pedal note persists, makes its presence felt throughout, is all-enduring, all-pervading. The fugue starts from it, and finally, after many intricate wanderings, returns to it. * * * Everything proceeds from it and returns to it; it alone is permanent, and steadily, continuously and irresistibly self-asserting. Neither poetry, nor painting, nor architecture can express such mysteries as these with such searching force and directness."

Concerning the "Triumphlied" there have been divers opinions regarding the good taste of thus commemorating the Austro-Prussian war, though but little dispute as to the musical merit, especially of the baritone solo with eight-part chorus and orchestra. The "Triumphlied" contains two good examples of choral adaptation—"Heil dir im Sieger Kranz" and "Nun danket alle Gott." The "Schicksalslied," that exquisite setting of Holderlein's "Song of Destiny," seems to mark the climax in sensuous beauty of all Brahms' works. The technical perfections, it is said by those who have heard it, pass unnoticed in the loveliness of the whole.

To enter into any dispute concerning the relative merits of Brahms and Wagner at this late day would be absurd, it is not needful to depreciate the one in order to appreciate the other. Brahms did not invade the field of opera, but in the realm of choral music he is supreme. Like Beethoven, he always suggests the power to master pessimism, to rise above all terrors that beset humanity.

Wagner is dominated by the Zeitgeist, the unrest of the present age. Brahms conquers the Zeitgeist, stretches forth his hand and calms the turbulence. He preaches in his music the eternal, the undying. Wagner fumes and frets and disturbs the soul. He cannot reach the everlasting heights of calm. Brahms, immovable as the Sphinx and as undisturbed by passing whim or fancy, is firmly implanted in the sands of the past, but upon his forehead play the beams of the morning sun which tells a musical day.

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VITTORIO CARPI.

AN artistic portrait of Sig. Vittorio Carpi, the well-known baritone and teacher, is presented on the cover of this issue of THE MUSICAL COURIER. Signor Carpi has just returned after six years of successful professional work in Milan, and his presence here again will add impetus to the musical affairs of the city.

Signor Carpi, as is well known, established his reputation as an artist in the United States, and the readers of THE MUSICAL COURIER, particularly in Chicago, will recall his highly successful work in that city from 1890 to 1895, while director of the vocal department of the Chicago Conservatory of Music.

Pupils and teachers throughout the country have proclaimed the skillful training of this thorough artist, and widespread were the regrets at his departure six years ago for Milan. Now all his former pupils will be glad to know that the metropolis is to be the future seat of his labors, and students all over the country will appreciate the opportunity of consulting such a master exponent of the old Italian school.

His work at the Chicago Conservatory is part of the history of that institution, and he is also remembered as having appeared from time to time in all the principal theatres in the large cities of the United States, including the New York Academy of Music, and never has anything but the greatest success rewarded his appearances.

Signor Carpi is proud of the fact that he met with success and recognition on his return to his native Italy in 1895. His pupils there were many and talented, and his classes and musicales were features in Milan.

The appended articles were published in the Chicago Times in 1891 and 1894:

One of the most prominent vocal artists was brought to Chicago four years ago by the director of the Chicago Conservatory to take charge of the vocal department, a post which he has admirably filled ever since. Signor Carpi is a native of Bologna. His father was the celebrated economist Leone Carpi, grand officer of the Order of the Crown of Italy, and a member of the famous Roman Constitution of 1869. After finishing his studies at the professional technical school of Turin, his love for music was so strong that he was placed by his father under the tutelage of the celebrated artist and teacher Giovanni Corsi. He studied singing, and after a thorough course of study and training entered upon his operatic career in 1871, and for twenty years sang with phenomenal success in all the principal theatres of the world, his tours embracing Europe, North and South America and Egypt.

He has been associated with the world's greatest artists. Among them were Patti, Frezzolini, Donadio, Nevada, Volpini, Stolz, Waldmann, Biancolini, Ferni, Urban, Bellincioni, Gayarre, Tamagno, Masini, De Lucie, Medini, Castelmari, Nannetti, Fioravanti, Bottero and others.

He has assumed the leading roles in fifty-eight operas, some of them in French; appeared in over 1,500 concerts, and has had the honor of singing at the courts of Italy, England, Germany, Spain and Egypt.—Chicago Times, 1891.

Signor Carpi appeared at the leading theatres in the most important cities of the United States, including the New York Academy of Music, at all of which he was accorded the highest praise and received with rapturous applause.

In the summer of 1890, at the instance of the director of the Chicago Conservatory, he accepted an engagement there as a teacher of the Italian art of singing, for the period of five years. At the end of the first year his services were so satisfactory and his talent so highly appreciated he was given the entire charge of the vocal department. During the five years at Chicago his success as a

teacher and singer was unparalleled, having carried vocal instruction to a higher plane than it had ever been before.

Many of his pupils sang with great success at the principal theatres in concert and opera, and during the Exposition (1893) Boito and Coronaro's opera, "Il Tramonto," was given in Italian for the first time in America, under the direction of Signor Carpi, by some of his pupils.—Chicago Times, January 28, 1894.

Here are more of Signor Carpi's many press notices:

Signor Carpi immediately demonstrated his artistic fitness to occupy a commanding position.—Chicago Inter-Ocean, 1891.

Miss Mary Linck, former pupil of Signor Carpi, has secured an engagement for two years with the Carl Rosa Opera Company in London. The Carpi Ladies' Trio sang with great success at the concert given at Festival Hall, at the Columbian Exposition.—Chicago Herald, 1893.

At the lecture-concert given yesterday by Signor Carpi at the Royal Conservatory of Music, his pupils sang very well, and the famous teacher, who is a man of culture besides a fine artist, will render great service to the lyric stage.—Il Secolo, Milan, 1895.

Last night at La Scala Signorina Toni, pupil of Signor Carpi, was much applauded in the difficult trio of "Götterdämmerung."—La Perseveranza, Milan, 1897.

At the Famiglia Artistica concert the light soprano, Miss Winnie Titus, a former pupil of Signor Carpi, was much applauded.—The Corriere della Sera, Milan, 1899.

The great baritone Signor Carpi, gave last night a great concert in commemoration of Verdi, and Mlle. Mansour, Signorina Toni and Miss Titus, his former pupils, were greatly applauded.

Great praise is due Signor Carpi for his able management of the concert, which had the assistance also of eminent professional artists, among them the orchestra director of La Scala, Milan, Signor Vanzo.—The Perseveranza, Milan, 1901.

Among Signor Carpi's many pupils in the United States are the following professionals: Miss Mary Linck, Miss Jennie Osborn (Hannah), Miss Mabelle Crawford, Mrs. H. D. Packard, Miss Mary Peck Thomson, Miss Grace Quive, Mrs. Carlton H. Marsh, Miss Marguerite McKinney, Miss Sallie Furness, Mrs. Edward Toby, Mrs. Kate M. B. Wilson, Miss Padget Watrous, Mrs. Gordon B. Williams, Miss Farie Stewick Skinner, Carl Christ, Harry Christ, Charles W. Clark, Mr. Cain and W. A. Lamson.

Among many other professionals and amateurs in America and abroad are her Highness the Grand Duchess Paul of Mecklenburg, Countess Paolina Durini, Miss Mary Leiter (Lady Curzon), Miss Buda Peck, Prof. E. Crowe, A. F. Clark, professor in the Chicago University; Mrs. Elliot (Elisa Invern), Mrs. John Mackay, Miss Fannie Francisca, Madame Wronecka, Mlle. Jane Mansour, Signorina Elvira Toni, Miss Winnie Titus, Signora De Mickalska, Signor De Micheli, Signor Tremolada.

In July, 1895, the director of the Chicago Conservatory offered Signor Carpi a new contract, but pressing business in Italy necessitated his return to that country, and all the while he remained there he devoted to teaching. From his school in Italy several pupils graduated with high honors. Prominent among them was Signorina Elvira Toni, who has had the fortune and honor of an engagement at La Scala of Milan.

Among his late American pupils is the light soprano, Miss Winnie Titus, who has already received great applause in Milan for concert singing, and who, without doubt, has a great future before her.

During Signor Carpi's residence in the United States and in Italy many teachers from all parts of the world have availed themselves of the opportunity to profit by his instruction and to know his system of teaching.

Signor Carpi is an honorary member of the Royal Philharmonic Academy of Bologna, of many important music circles, and he had the honor to receive from Verdi in May, 1900, his photograph, with a flattering dedication. Some fifty songs have been dedicated to Signor Carpi, and the list includes some by famous composers.

As is generally known, Signor Carpi is the inventor of the Graduated Voice Rectifier, a simple contrivance for easily correcting, placing and perfecting stiff and defective voices, throaty and nasal voices, of voices too open and all

in the chest, as well as of voices uneven in the different registers; also for trembling voices or for those who sing flat.

It is indorsed by Tamagno, Signora Teresa Stolz, Frau Kupfer Berger, Prof. Leone Giraltoni, Signor Carlo Carignani, Signora Fricci, Professor Vanini, Mrs. Kate M. B. Wilson, Mrs. Johanna Hess-Burr, Professor Crowe, &c.

Signor Carpi will sing this season under the management of Rudolph Aronson, and New Yorkers will have an opportunity to hear him during the late autumn or early winter.

MYER AT POINT CHAUTAUQUA.—The Point Chautauqua Summer School for Singers and Teachers of Singing, under the direction of Edmund J. Myer, has just closed its fourth and most successful season. Forty-two pupils from many different States were in attendance. Mr. Myer was assisted by John Randolph, of the State University of Lincoln, Neb., and Howard Kirkpatrick. Every period of time was filled the first week of the term, and after that many applicants were turned away. There is a movement on foot now to put up a building to especially meet the wants and needs of this growing school. The school has been recognized for the next season, with Mr. Myer as director and head of the department of vocal technic, the art of teaching, &c., Mr. Randolph will teach interpretation, diction, &c., and Mr. Kirkpatrick harmony, coaching and the art of accompaniment. Mr. Myer will reopen his studio in the city October 1.

NEW YORK COLLEGE OF MUSIC.—Alexander Lambert, director of the New York College of Music, has returned from his country seat to attend the reopening of his institution, which took place September 3. The entire building has been renovated and elegantly fitted up. The faculty has been increased.

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TOTAL LIABILITIES (including Reserves), - - - - -	\$7,499,719.25
EXCESS SECURITY to Policy-holders, - - - - -	\$1,098,785.19
Paid to Policy-holders since 1864, - - - - -	\$44,469,462.49
Total Insurance in Force, - - - - -	\$499,380,658.00

GAINS: 6 months, January to July, 1901.

IN ASSETS, - - - - -	\$1,970,172.92
IN INSURANCE IN FORCE (Life Department Only), - - - - -	4,739,635.00
INCREASE IN RESERVES (both Departments), - - - - -	1,165,244.44
PREMIUMS, INTEREST and RENTS, 6 Months, - - - - -	4,538,089.18

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Western New York Office THE MUSICAL COURIER,
749 NORWOOD AVENUE,
BUFFALO, N. Y., August 30, 1901.

JOHN LUND'S PAN-AMERICAN ORCHESTRA.

The engagement of John Lund and his Pan-American Orchestra at the Temple of Music is giving an unusual amount of pleasure to all visitors at the Exposition. The high opinion which our people have of Mr. Lund's ability is being shared every day by the thousands of visitors now here. Twice a day at 11 a. m. and at 8 p. m. the Temple is crowded, and the great applause given each number indicates in a conclusive manner the favor of the audience. Every Wednesday night is "Request Night"; every Friday night is devoted to Wagner. Among numbers by request last Wednesday were Tchaikowsky's "Marche Slave"; scenes from "Walküre," Wagner; Raff's "Lenore" Symphony; Delibes' "Sylvia Ballet," &c. Henry Schmitt is concertmaster, and the orchestra numbers fifty men, mostly from New York.

Buffalonians have a pardonable pride in Mr. Lund's work. Since his coming here in the eighties he has been director of the Orpheus, a society whose work has attained a remarkable degree of perfection during his leadership. During the dozen years he directed our Symphony Orchestra we have had the opportunity of hearing much of the best, some of the newest and only the most interesting music. As a composer Mr. Lund has established a well founded claim to serious consideration. His larger and more important published works are for solo voices, chorus and orchestra. His "Greek War Song" and his "Germanenzug" have become a part of the repertory of the leading singing societies. All his compositions display a fertile imagination, excellent judgment of effects, a broad style and a complete mastery of technical details.

Mr. Lund is comparatively a young man. Having accomplished so much in his time we look for much more from his brilliant talent in the future.

John A. O'Shea, of Boston, has given five evening concerts. His reputation is an established one in Boston, and his work here was no less admired. Annotations of his concerts will follow later.

HENRY GORDON THUNDER.

It is difficult to describe within restricted limits an active artistic life in its progression and results. Mr. Thunder gave three concerts, and at the beginning it needed only a few minutes to realize that a master hand touched the keys. Mr. Thunder's chief characteristics as a virtuoso are great technical ability, a careful observance of the composer's inner meaning and a regard for the production of



JOHN LUND.

the legitimate in the interpretation of orchestral effects. Mr. Thunder is the conductor of the Choral Society of Philadelphia. He has been conductor of the Symphony Orchestra and organist of St. Patrick's and St. James' churches. He has composed a mass and several choruses.

He is a member of the American Organ Players Club and one of the founders of the Guild of American Organists. His programs consisted of selections from the best composers, containing some of Mendelssohn's, Widor's and Guilmant's sonatas. The Wagner arrangements for the organ are all his own.

Mrs. Eleanor Baum-Shaw, of Philadelphia, assisted. She is a pupil of Mr. Whelpton, Buffalo, and possesses a clear pure soprano voice. She sang nicely "Shepherd of the Fold," Zarnard; "In May Time," Buck, and for an encore "Thy Beaming Eyes," MacDowell.

Andrew T. Webster, Buffalo's well-known organist, gave an excellent concert in the Temple, August 26. His selections were mostly from French composers, with the exception of "Elevation," by Rev. Father Bonvin, who is the poet and musical composer connected with St. Michael's Church and school. Mr. Webster was assisted



H. G. THUNDER.

by Mr. Hicks, tenor, who sang "The Soft Southern Breezes," from "Rebecca," and for an encore he gave a selection from the "Bohemian Girl." Mr. Tanner, one of Buffalo's lawyers, gave two fine selections. His nice baritone voice rang out full and clear in "King of Eternity," Jones. Continued applause induced him to sing the quaint old Irish melody, "Bendemeer Stream," Gatty.

Arthur Bernier, of Quebec, gave three organ recitals. He has an immense technic, but his furious tempo cannot suit the musician, who considers the organ the instrument to convey our best and holiest aspirations to God's service. He raced through his program as though speed and volume of sound was the one thing most desired in organ music. Of course his selections were all from the French school. He was assisted by Miss Marion W. Hutchison, soprano, from London, Ontario.

Walter Heaton, of Reading, Pa., gave two organ recitals August 27 and 28. He was assisted by "The Singing Four," of Buffalo, the quartet of the Church of the Ascension, who sang two selections from Bullard and Buck with admirable taste.

THE HAVANA BAND.

Captain Tomas and his Havana Band had a veritable ovation at the Temple of Music last night. They have made this their last week especially such a one that the

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RE-OPENS

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34 West 12th Street,

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people of Buffalo and visitors from the entire United States will remember them and regret their departure.

Without exception, the band is the finest one we have had at the Exposition. At the end of the concert they played a selection by Tomas-Meacham, a medley of all the patriotic American airs; "Uncle Sam's Land," then "Farewell, Farewell," by Schubert, closing the program with the National Hymn of Havana. Cheer upon cheer arose, handkerchiefs were waved and among a general handshake by those nearest, the band said "Au revoir, we meet next spring."

MRS. KATHARINE RIESBERG.

MADAME VON KLENNER'S NEW RESIDENCE.

A BRILLIANT scene of many artistic musicales and notable receptions will be the new residence of Mme. Evans Von Klenner, whose New York home, after October 1, is to be, not 40 Stuyvesant street, but 230 West

Fifty-second street. In the former locality the distinguished American representative of the Viardot Garcia method of singing will be greatly missed; but, in consideration of the highest interests of her pupils, of whom, as has frequently been said, "she is ever thoughtful," Madame Von Klenner will move to West Fifty-second street.

The Greeks of old, who promoted art, were not regardless of the enlightenment which beautiful surroundings and associations offered, and to-day educators are writing much on behalf of the worldly advantage or spiritual inspiration which students may derive from congenial and elevating environments. Thus, in making this selection, Madame Von Klenner has displayed unquestionable wisdom. Her numerous

pupils will now find Carnegie Hall, Mendelssohn Hall, the Metropolitan Opera House and kindred buildings more accessible than formerly, while many of the Fifth avenue churches whose choirs excite the admiration or studious attention of visiting vocalists, will not fail to exert their beneficial influence upon pupils of the Von Klenner School of Singing—pupils who in future years will continue to grace choir loft or concert platform of these or equally famous metropolitan institutions.

ELECTA GIFFORD.—Electa Gifford, the young soprano, has been engaged by the Boston Symphony Orchestra to sing in that city in December.

THE FAELTEN PIANOFORTE SCHOOL IN ITS NEW HOME.



IN removing to Huntington avenue the officials of the Faelten Pianoforte School, of Boston, have taken a long look ahead, and have not only provided greatly improved accommodations for the school's already splendid patronage, but have planned for the natural increase in attendance for several years to come. The new building, which is known as Huntington Chambers, is situated opposite the Public Library and Copley square, in the educational centre of the city. A tour of the premises shows that, in every detail, the special needs of the school have been considered, while its convenient location, as regards street car and railroad facilities, leaves nothing to be de-

sired. Faelten Hall is on the street floor. It is a large, well lighted and well ventilated auditory, with spacious lobbies, waiting rooms and lavatories, for the convenience of patrons. The pupils' recitals will be given in Huntington Chambers Hall, which is also on the street floor. The offices, main waiting room and teaching rooms are on the third floor. Nearly all have a frontage on Huntington avenue, and are of generous proportions and convenient arrangement.

The advance registration for the new school year is unusually large, and all indications favor an exceedingly prosperous season for this popular school.

CHARLOTTE MACONDA.—Mme. Charlotte Maconda has returned to her New York apartment in Central Park West, after a long rest and recreation at Seabright, Silver Lake and other summer resorts. Madame Maconda's engagements, which begin with the New England festivals in the early fall, will be followed by a transcontinental recital tour. Immediately after her return she is booked for "The Creation," with the Haverhill Choral Society, and later in the season she is to be soloist at the big music festival at Milwaukee.

E. PRESSON MILLER'S NEW STUDIO.—Mr. Miller has issued the following:

E. PRESSON MILLER
begs to announce that he has severed his connection
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MADAME OHRSTROM-RENNARD.—Augusta Ohrstrom-Rennard, the well-known singer and teacher, returned last week after several weeks' rest in the country, and will resume teaching at her studio, 444 Central Park West. Madame

Renard, although but two seasons in New York, has during this time built up a large and constantly growing clientele of pupils, many of whom are now meeting with much success. Miss Rebecca Mackenzie, her pupil and protégée is in a fair way to achieve an international name.

MAUD ROUDEZ'S SUCCESS.—This soprano, who sang with the Grau Opera Company, was the principal in a series of concerts in Western Pennsylvania, giving three concerts in Oil City and vicinity, and one in Meadville, which not long before was visited by Schumann-Heink, Leonora Jackson and others. She was highly successful, making many new friends by her beautiful voice and artistic personality.

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FREDERIC MARINER TO LOCATE IN MAINE.

Frederic Mariner announces to his many pupils and friends his withdrawal from the Virgil Piano School, New York city. On October 1 he will assume the directorship of the Bangor Piano School, Morse-Oliver Building, Bangor, Me.

THE above announcement will be a surprise to many who have valued Mr. Mariner's work in New York. But for many summers past Mr. Mariner has taught in Maine, and his recitals, too, have attracted large audiences up there. A large number of new pupils will enter the school when Mariner assumes the directorship. The fact that he is going to locate in Bangor has created something like a sensation in that prosperous and picturesque city. The following extracts are from the Bangor Daily Commercial of August 29, 1901:

TO SETTLE HERE.

FREDERIC MARINER HAS DECIDED TO CONTINUE HIS WORK IN BANGOR—NOTED PIANO TEACHER—BANGOR PIANO SCHOOL TO BE STARTED IN MORSE-OLIVER BUILDING—WEEKLY RECITALS TO BE GIVEN.

Frederic Mariner, the noted technic specialist, and one of the foremost piano instructors in America, has decided to locate in Bangor, and on October 1, in conjunction with Miss Abbie N. Garland, he will open a studio in the Morse-Oliver Building. This news will be received with delight not only by Bangor music lovers, but by those all over Maine. It means that hereafter piano instruction can be received in Bangor such as cannot be had in Boston or in places east of New York. Mr. Mariner has but just decided to locate in Bangor, and the details of his work have not as yet been wholly determined.

Up to the present time Mr. Mariner has been the principal instructor at the famous Virgil Piano School, at 29 West Fifteenth street, New York. By the direction of his physicians, however, he has decided to resign his place there and devote himself to work which will not be physically so fatiguing. Mr. Mariner is in Bangor at present, as has already been announced in the Commercial. He has been here before and is attracted by the place. By locating here Mr. Mariner will do much toward making Bangor the musical centre of the State.

With Mr. Mariner will be Minor Walden Gallup, his star pupil, and probably the best known boy pianist in America to-day. Master Arthur Beaupre, of this city, who has been studying with him in New York, will be another of his pupils. He does not commence active work until October 1.

Miss Abbie N. Garland, a well-known Bangor music teacher, will be associated with Mr. Mariner, and a suite of four large rooms have already been engaged by them on the seventh floor of the Morse-Oliver Building. Mr. Mariner's institution will be known as the Bangor Piano School, and that it will draw pupils from among music teachers and pianists all over New England is certain.

Studio recitals will be given by Mr. Mariner's pupils once each week, to which Bangor music lovers will be invited. Every month

larger and more elaborate recitals will be given, possibly in Society Hall or the Memorial Parlors, to which a larger number of invitations will be issued.

A COMPARATIVE REST.

"My work in New York has been very fatiguing during the past few years," said Mr. Mariner to a Commercial reporter Thursday, "and by the advice of my physician I have decided to leave there, at least for the present. I am very much taken with Bangor and have always had a desire to be here more. I have received many inquiries from Maine people who desired to come to New York to study with me, and I have decided to come here to them instead, that is all."

As is well known, Mr. Mariner is a Maine man, having been born and brought up but a short distance from Portland. His decision to remain in Bangor will be greeted by musical people and by his friends with great satisfaction.—Bangor Daily Commercial, August 29, 1901.

National Conservatory of Music—Examination Dates.

THE dates for the seventeenth annual entrance examinations of the National Conservatory, 128 East Seventeenth street, New York, are as follows:

Piano and Organ—September 17 (Tuesday), 10 a. m. to 12 m., 2 to 4 p. m.

Violin, Viola, 'Cello, Contrabass, Harp and all other Orchestral Instruments—September 18 (Wednesday), 10 a. m. to 12 m., 2 to 4 p. m.

Singing—September 19 (Thursday), 10 a. m. to 12 m., 2 to 4 p. m., 8 to 10 p. m.

Children's Day—September 21 (Saturday), Piano and Violin—10 a. m. to 12 m., 2 to 4 p. m.

We give the above dates every week because we believe in calling the attention of the readers of THE MUSICAL COURIER to the remarkable advantages offered by the National Conservatory to those desiring a thorough musical education. The faculty of the institution is of wide reputation and the pedagogic system pursued has hitherto been productive of the highest results. Every department of the National Conservatory is unique, every department has at its head a teacher who has won artistic honors and has had large experience as a musical instructor. The orchestral classes attracted much talent last season, and the series of public concerts inaugurated in 1898-9 will be continued this coming season. The operatic classes are filling in, and the examinations promise to be of the liveliest competitive character. Do not forget that genuine talent will be carefully nurtured and developed at the National Conservatory, as the remarkable history of the institution so conclusively proves. September 3 the season of 1901-1902 began.

Mrs. Jeannette M. Thurber, founder and president, will personally receive all applicants, their parents or guardians.

CAROLINE MABEN.—Miss Maben, the piano teacher, whose studio is in Carnegie Hall, has returned from her summer vacation at Saratoga and will resume teaching.

Miss Maben took part in the musicale given in Saratoga, August 21, at the residence of Mr. and Mrs. Julius Caryl, the occasion being a patriotic tea, under the auspices of the Saratoga Chapter, Daughters of the American Revolution.

DR. LAWSON ENGAGED.—Dr. Franklin D. Lawson, the tenor, has been engaged for the double quartet of the Temple Beth-el for the coming year. Dr. Lawson will retain his positions at the Brick Church and the Washington Square M. E. Church.

Adele Margulies at the National Conservatory.

ONE of the silent workers and one whose accomplishments in her chosen field far outshine others more belauded is Miss Adele Margulies. Miss Margulies was a pupil of Anton Door in Vienna, and a gold medallist for three years in succession at the Vienna Conservatory. She has played abroad and here with Theodore Thomas, but her life work is teaching, and as a teacher of piano her success is unique. She possesses in an eminent degree the psychologizing faculty, the flair, the divination of a pupil's peculiarities of individuality. Then her great experience, thorough science and frugality in expenditure of the nervous and muscular energies of her pupils make her an ideal teacher. The fruits of her labors are many. Her pupils have an unmistakable cachet in their technical finish and musical conception, yet no two play alike. A double score of names ought to be adduced to prove this, names that to-day are well known in the piano playing world. Suffice to mention one, Bertha Visanska, whose piano and musical education is entirely the results of her years with Miss Margulies at the National Conservatory. The brilliant European successes of the Visanska girl, successes the readers of THE MUSICAL COURIER are acquainted with, are due to Miss Margulies and to her the credit must be given.

DEATH OF EMIL J. NORDLINGER.—Emil J. Nordlinger, a prominent member of the Harmonie Club, died last Sunday at his home, 245 West 122d street. He was forty-four years old, and is survived by a widow, one son and a daughter. Mr. Nordlinger was born in New York city. He succeeded his father in the feed business, and was for a time a member of the Produce Exchange. Music and philanthropy occupied his thoughts when away from business. Mr. Nordlinger died after two weeks' illness from typhoid fever.

THIS SPACE IS TO BE DEVOTED TO THE INSERTION OF

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Mr. BOWMAN is assigning LESSON HOURS for next season. Early application is suggested. He may be addressed until SEPT. 5th at HIS SUMMER HOME, Grand View Cottage, SQUIRREL ISLAND, ISLE OF MAINE.

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AUGUSTA COTTELOW'S POPULARITY IN EUROPE.

It is safe to assert that no young American pianist has more fame in Europe than Augusta Cottlow has, and her successes on this side of the water since her return have been equal to those abroad. The best proof of the impression she created abroad was the frequency of her return engagements. One of her most notable triumphs was achieved in Warsaw, Poland.

It was with no little trepidation that she made her initial bow to the large musical audience that awaited her in the Hall of the Philharmonie. But her fears were groundless, as she was most cordially received, and the last measures of her closing number were drowned in enthusiastic "bravos" and cries of "bis-bis" (encore). She was compelled to add four numbers to her program before the audience would leave the hall.

Hers was a sensational success, and she was at once engaged for a second appearance a month later. A few short extracts from the notices accorded her by the Warsaw press will serve to illustrate in a degree the impression she made upon the musical, poetical Poles. Her dates are being rapidly booked with the best organizations in this country.

Last night we heard for the second time the wonderful young American pianist. Miss Cottlow possesses a technique that is simply astounding, yet it cannot be called mere virtuosity. * * * But the marvelous characteristics of the little artist's playing are her clear interpretations, strong individuality, great imagination, energetic, fresh temperament and the seeking for original effects, so that the Grieg concerto was presented in a much clearer and poetical light than we had ever before heard it. * * * The cadenza in the allegro was stupendously played, and created the greatest enthusiasm. * * * Among her soli the "Krakowiak," by Moszkowski, was rendered with true Polish feeling and rhythm, and to satisfy the imperious demands of the audience had to be repeated. * * * —Kurier Warszawski, Warsaw, February 23, 1899.

* * * In this day of technical display how very welcome is an artist who brings to us a wealth of original thoughts and individual

feeling; in a word, a genius whose personality makes itself felt in everything she does. Miss Cottlow's playing is full of fine color and shading, by which she is able to present many ideal tone-pictures. The Grieg Concerto was given with all the romantic spirit that the composer intended. * * * The wildest enthusiasm prevailed, and the young artist was compelled to repeat several of her soli and add encores. —Słowo, Warsaw, February 24, 1899.

The second appearance of the unusually gifted Augusta Cottlow served to strengthen the splendid impression she made a month ago. * * * Besides her natural endowments, she possesses everything that the most exacting schooling can give. * * * She made the Grieg Concerto more interesting to us than it had ever been before. How splendidly she played the big cadenza, and with what majesty and strength the grand finale! —Kurjer Poranny, Warsaw, February 23, 1899.

* * * Miss Cottlow belongs to the small category of artists who at once captivate the entire audience through her finished, thoughtful, energetic, poetical and rhythmical playing. * * * Her performance is like a newly blossoming flower, which fascinates by its color, form and fragrance. Her beautiful technique and the repose at her command lend a great charm to her work. * * * Several of her soli were stormily re-demanded amid the greatest enthusiasm. Her success was decidedly sensational. —Kurjer Codzienny, Warsaw February 24, 1899.

Miss Augusta Cottlow's dates are rapidly filling, among the important ones being the Theodore Thomas Orchestra, Chicago, January 24 and 25; Young People's Symphony Orchestra, Brooklyn, March 8; Choral Symphony Orchestra, St. Louis, March 20; Boston Symphony Orchestra, Boston, April 17 and 18.

A SEMNACHER PUPIL.—The success which Miss Stella Newmark has won as a pianist is very gratifying to her former teacher, William M. Semnacher, who has watched her progress with a great deal of interest. Miss Newmark is one of a number of most excellent pianists who were taught by Mr. Semnacher. After taking a course of instruction from him she went abroad and studied for several years with Jedliczka.

THE ROBINSONS.—Walter H. Robinson and his wife, Mrs. M. Wessin Robinson, of Carnegie Hall, while spending a portion of their vacation in Canada, sang frequently in church and concert.

Their voices aroused much interest and won admiration from the musicians and music loving public. Before returning to New York they will spend a few weeks at Glenmore, Essex County, in the Adirondacks.

MISS JESSUP, PIANIST AND VOCALIST.—Miss Emily C. Jessup, of Salt Lake City, daughter of a member of the Salt Lake City Tribune staff, took a prominent part in a concert recently given at the Cornish House in the Catskills. She is a pianist as well as vocalist, and is one of Madame Devine's most promising vocal pupils. The audience, numbering 200, gave Miss Jessup a very hearty reception.

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Times—"Mr. Tew displayed a magnificent voice and great dignity of style."

Telegraph—"Mr. Tew possesses a fine voice of cultured style; he is a singer of high quality and a musician of broad sympathies and wide research."

Express—"Revealed the possession of a prodigious memory, a sonorous voice and a wealth of vigor."

Daily News—"Manifestly an experienced vocalist, endowed with a powerful voice of agreeable quality. He is a linguist and his artistic taste and judgment demonstrated by his excellent choice of a program."

Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."

Lady—"His songs were admirably chosen, and the beautiful quality of his voice and his good method were best shown in Brahms' Liebeslied."

Sunday Times—"Displayed a resonant low baritone voice and a refined method."

Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."

Bristol News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertoire called from the best music written for the bass voice was evidenced."

Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)

The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."

The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene being especially impressive and touching."

Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."

Anglo-American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."

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In America
November and
December, 1901

James Oppenheimer Drowned.CHICAGO OFFICE THE MUSICAL COURIER,
September 3, 1901.

JAMES OPPENHEIMER, leader of Oppenheimer's Orchestra, Chicago, was drowned while swimming in Lake Michigan on Sunday morning. He was overcome 200 feet from shore and sank just before help came.

H.

ZELDENRUST.—It always carries double weight when one musician speaks in praise of another's achievement. More convincing, therefore, than the ordinary advance announcement are the comments upon Eduard Zeldenrust, the famous Holland pianist, made in a letter from Carl V. Lachmund, director of the Woman's Orchestra, and head of the New York Conservatory bearing his name. This letter, addressed to Zeldenrust's American manager, Loudon G. Charlton, Carnegie Hall, New York, speaks for itself:

"My Dear Mr. Charlton—Let me congratulate you on your success in securing Eduard Zeldenrust for the coming season in America. We were fellow students at the Cologne Conservatory in 1881-1882. Although at that time he was but a lad he was one of the star pupils notwithstanding, and whenever he played he made a sensation.

"I remember well his exceptional aesthetic sense, his fine touch, artistic style and intellectual interpretation. His whole habit of life and thought showed beautiful refinement and culture.

"He already had at that time a local reputation as a pianist of mark, and I shall certainly be very glad of the opportunity to hear him again in his maturity and the fullness of his power. Believe me, very truly yours,

"CARL V. LACHMUND."

EMIL HOFMANN.—Emil Hofmann, the baritone, who filled many important engagements in America last season and scored successes everywhere, writes the following incident from Leipsic, where he is making some summer appearances in opera and concert:

The morning following a recent concert where Mr. Hofmann had sung a group of songs the paper said: "After the Liszt Concerto we made the acquaintance of a young, much-talked-of lieder singer, who was on the program for twelve classical songs. Herr Hofmann, however, disap-

pointed the audience—"Just there the end of both column and page were reached, and Mr. Hofmann quickly turned the paper to find wherein the critic had found him lacking, when on the next page he was much relieved to read—"in none of the beautiful songs. His beautiful rich baritone and splendid interpretation marked him at once as an artist of highest distinction, and at the end of his group he was accorded an ovation."

This coming season Manager Loudon G. Charlton will have the sole management of Mr. Hofmann's American appearances, and he will said in time to meet his first engagement in October. His bookings in oratorio, concert and lieder recital already extend over a large amount of territory and well into the spring.

MISS CHITTENDEN TO RESUME HER WORK.—Miss Kate S. Chittenden, who has passed the summer in the Adirondacks, returns to the city September 9, preparatory to the opening of the sixteenth year of the Metropolitan College of Music, now amalgamated with the American Institute of Applied Music. Miss Chittenden begins the season with a special three weeks' course of advanced work for teachers. Last year ninety-six passed through the regular courses. Since the formation of the classes in pedagogics, thereby condensing the teachers' course, Miss Chittenden has not only been able to manage a much larger professional class, but she has also gained time to devote more attention to pupils pursuing piano playing, exclusively. Aside from the larger following of private pupils her normal piano

classes are extensively patronized. Teachers who have studied other methods in other schools bring their pupils for criticism at the fortnightly meetings, as they gain there the results of a long professional career, which has been passed under circumstances calculated to produce a sympathetic understanding of the needs of both teachers and pupils.

RUDOLPH ARONSON.—Rudolph Aronson, the impresario, returned from Europe last week with a number of attractions for America for the coming season. One of his most important contracts is that with Sig. Vittorio Carpi, who arrived here a few days ago from Italy.

DEATH OF A SONG WRITER.—Anthony Stanford, a song writer, died last Monday at the New York Hospital soon after an operation for appendicitis. He was thirty-one years old, and resided at 226 West Thirty-eighth street.

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